MELODIA

A COURSE IN

SIGHT-SINGING

SOLFEGGIO

BY

SAMUEL W. COLE

AND

LEO R. LEWIS

BOOK I BOOK II

COMPLETE
(Books I-IV)

OLIVER DITSON COMPANY
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MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING

(SOLFEGGIO)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

THE EXERCISES WRITTEN AND SELECTED BY

LEO R. LEWIS

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INTRODUCTORY

The Value of Sight-Singing

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

Much Material is Necessary

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of Melodia believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

Confidence Must be Developed

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in Melodia, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of Melodia that early emphasis is laid upon rhythmical problems.

The Treatment of Large Intervals

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

General Features of Melodia

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;

2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;

3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;

4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;

5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;

6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

Individual Work Essential

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

The Goal of Melodia

Melodia undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

The Modulatory Studies

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

Matters of Notation.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: **the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [‖] is inserted.** The double-thin-bar [|||] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a *key*-signature is changed. The meaning of the single-thick-bar [**|**] or the double-thick-bar [**‖**], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

Ad T. Anderton [1836-]
Ab D. F. E. Auber [1782-1871]
Bh J. S. Bach [1685-1750]
Be L. van Beethoven [1770-1827]
Bt A. Bertalotti [1665-1730(?)]
Bn H. Bönicke [1821-1879]
Br J. Brahms [1833-1897]
Cl G. Carulli [1800-1877]
Cb E. Chabrier [1842-1894]
Ck G. W. Chadwick [1854-]
Ch L. Cherubini [1760-1842]
Cn P. Cornelius [1824-1874]
Du F. Durante [1684-1755]
Fi C. H. Fischer [1800-1875(?)]
Fr C. Franck [1822-1890]
Gn C. F. Gounod [1818-1893]
Hd G. F. Händel [1685-1759]
Hr H. L. Hasler [1564-1612]
Hs J. A. Hasse [1699-1783]
Hn J. Haydn [1732-1809]
Hg J. Higgs [1829-1902]
Kb J. P. Kirnberger [1721-1783]
La H. F. Langlé [1741-1807]
Ls O. Lasso [1532-1594]
Lm H. Lemoine [1786-1854]
Lo L. Leo [1694-1756]
Lw C Löwe [1796-1869]
Mn F. Mendelssohn [1809-1847]
Mi J. Minard [1845(?)-]
Mz W. A. Mozart [1756-1791]
Na J. Nares [1715-1783]
Pa A. Panseron [1796-1859]
Py C. H. H. Parry [1848-]
Rd J. J. Rodolphe [1730-1812]
Rs G. Rossini [1792-1868]
Sb J. N. Schelble [1789-1837]
Sn F. Schneider [1786-1853]
Sm R. Schumann [1810-1856]
St J. A. Steffani [1726-1800(?)]
Ts W. Tschirch [1818-1892]
Vd G. Verdi [1813-1901]
Wg R. Wagner [1813-1883]
Wb S. Webbe [1740-1816]
Wn B. Widmann [1820-]
Wll F. Wüllner [1832-1902]

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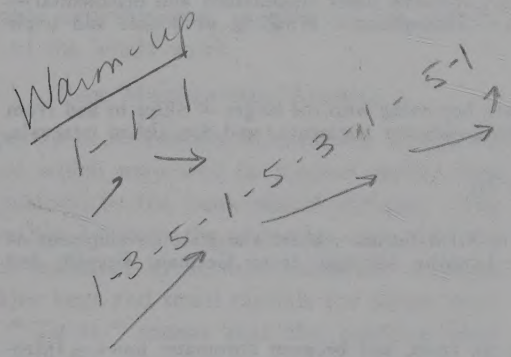
Warm-up
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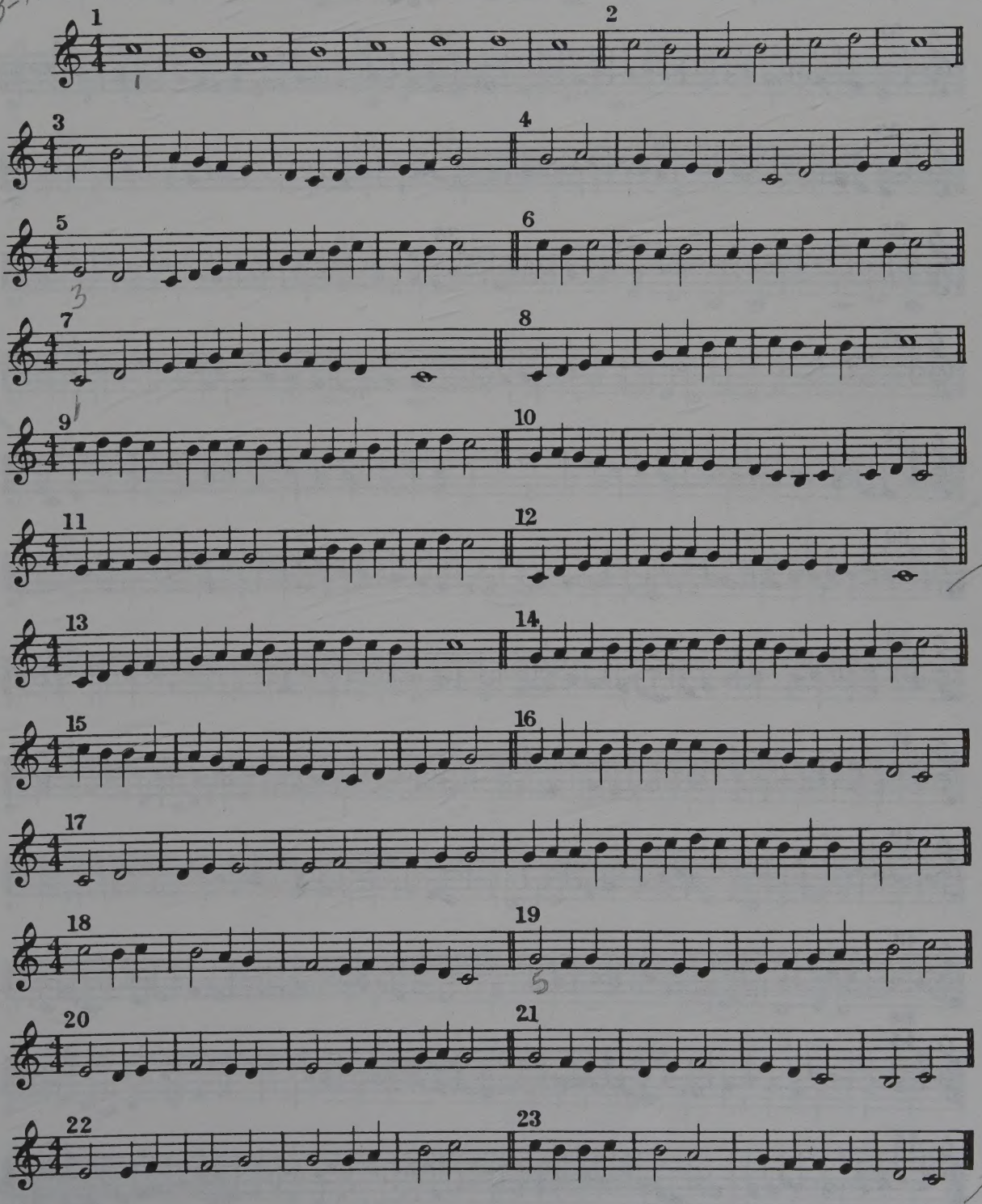
MELODIA - BOOK I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat



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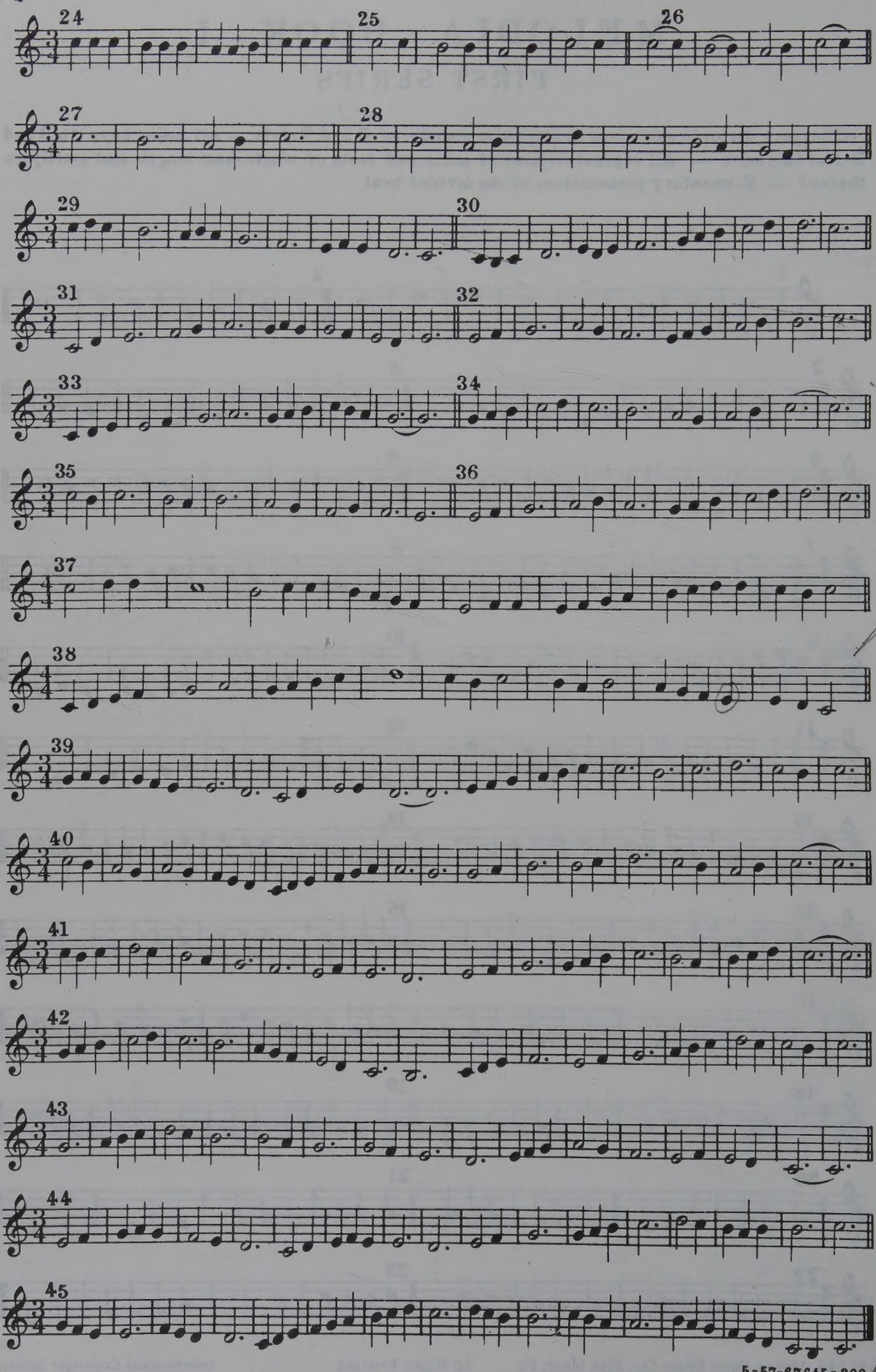
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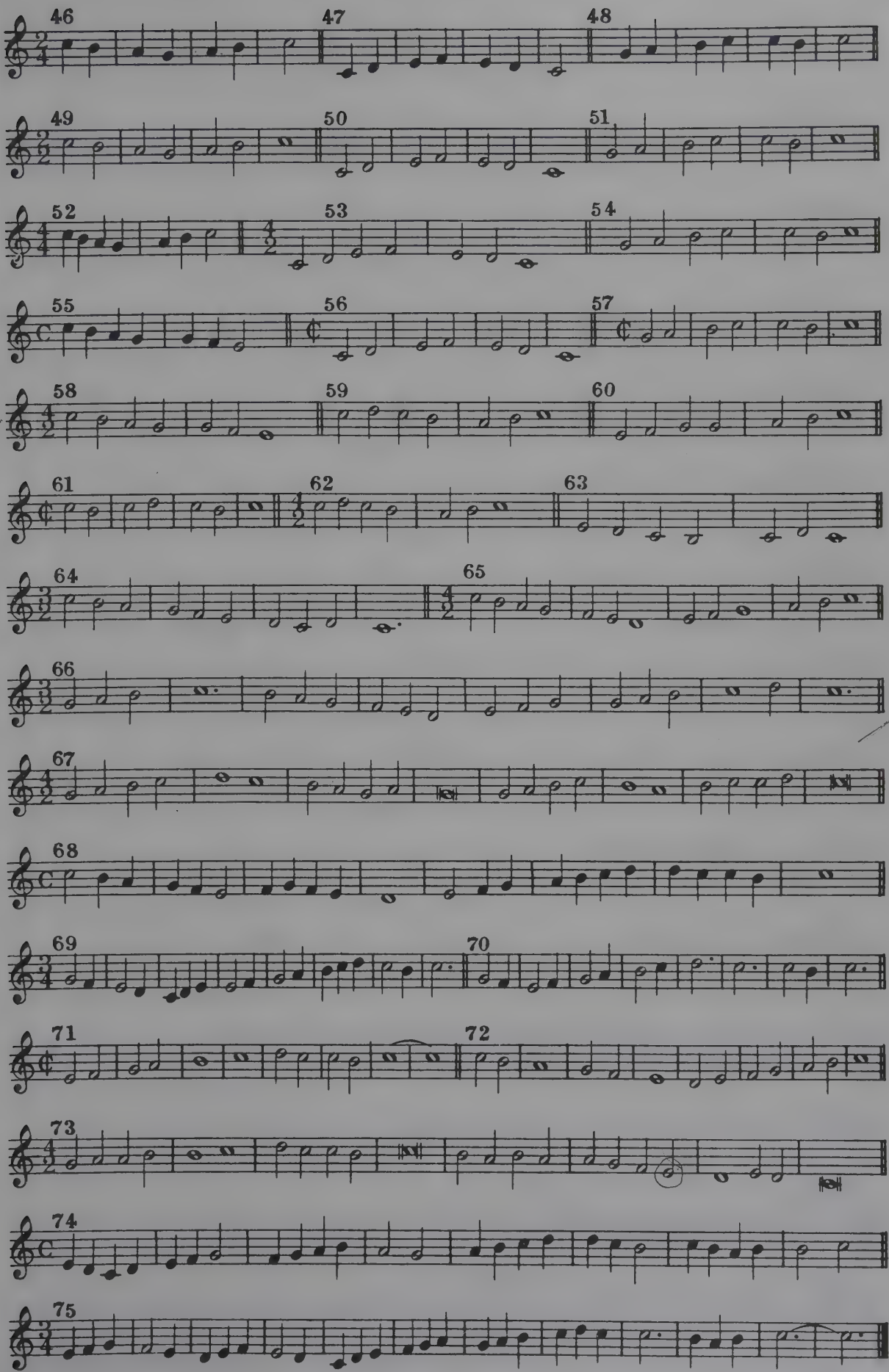
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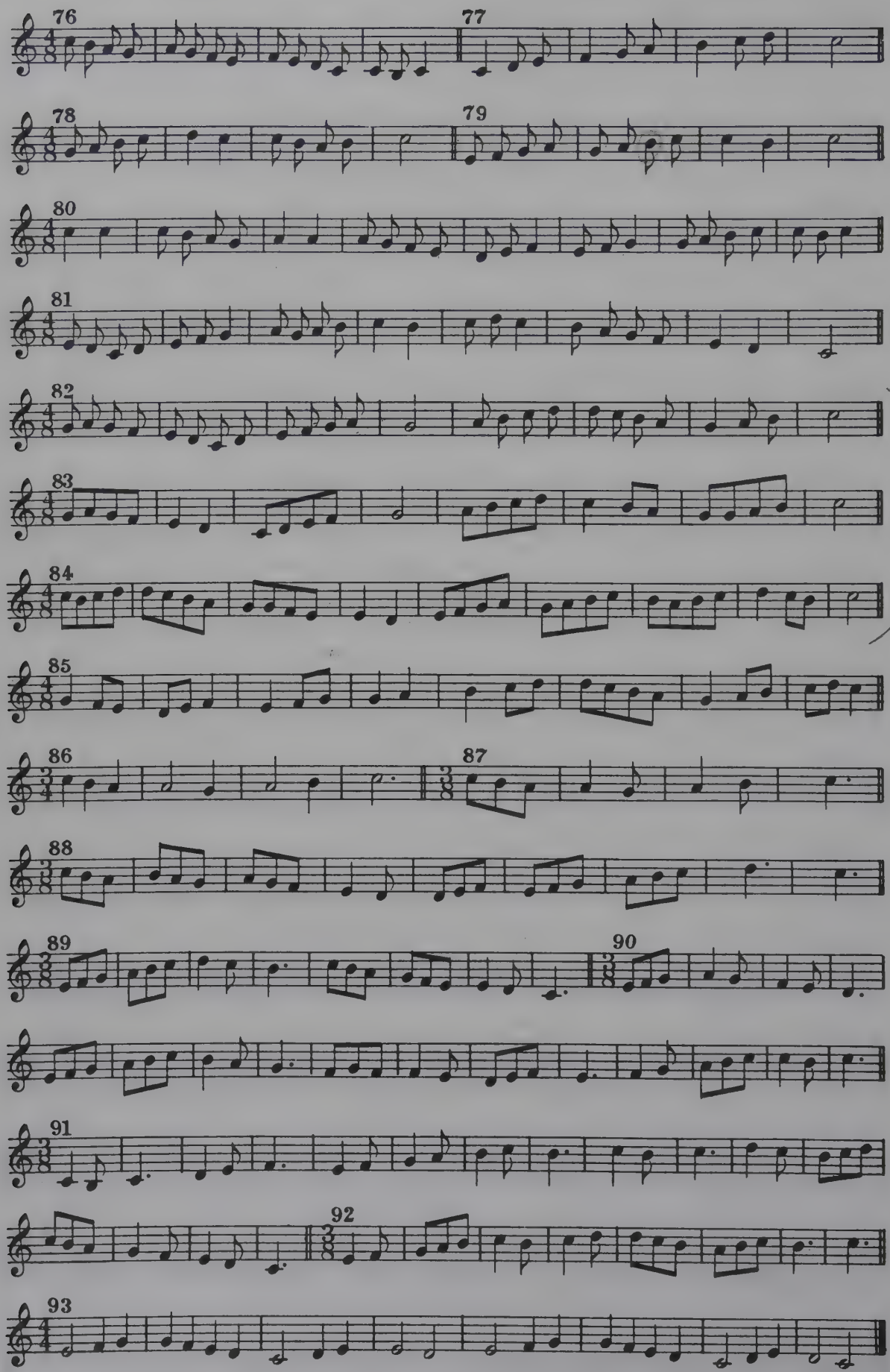

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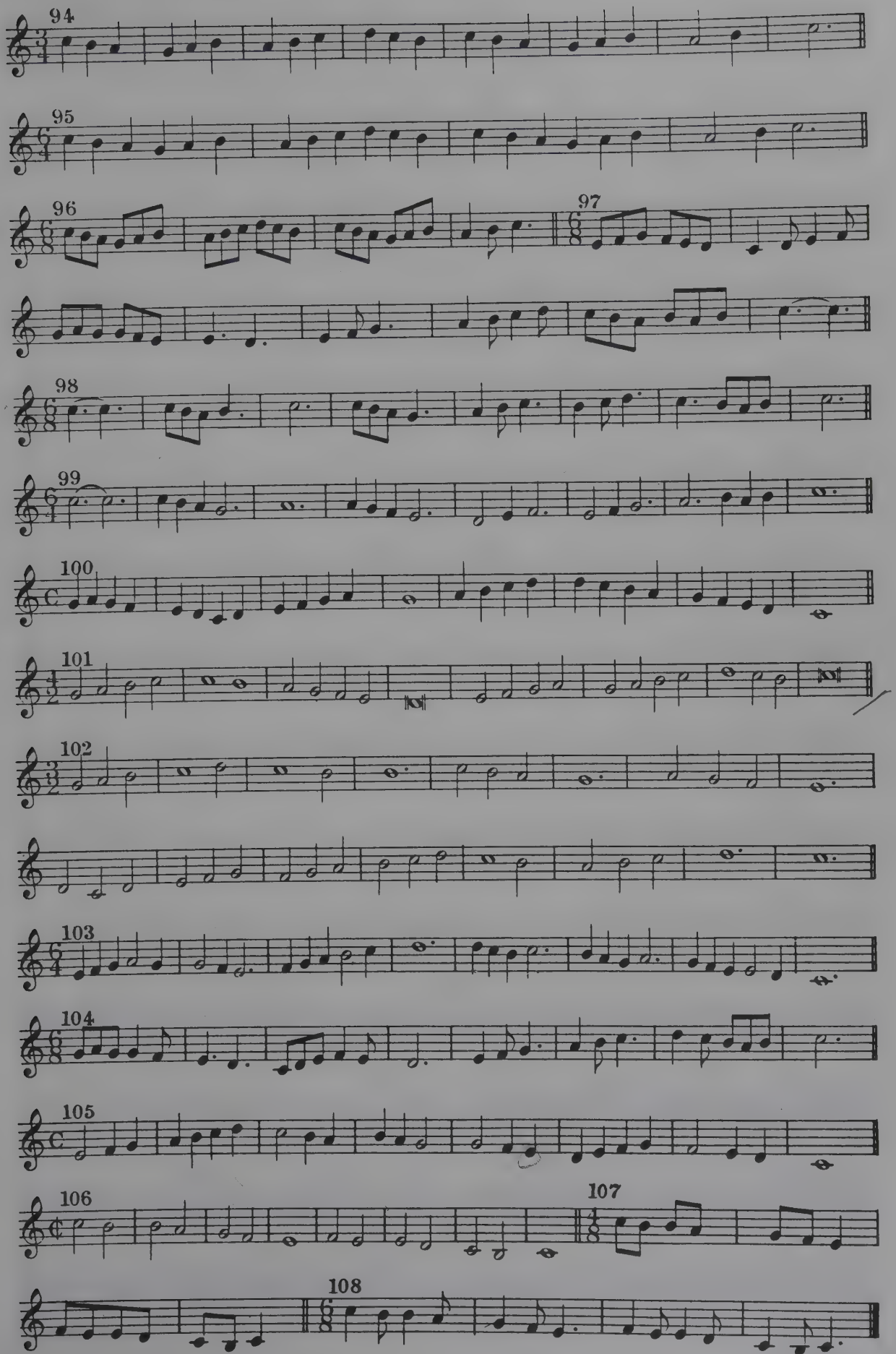
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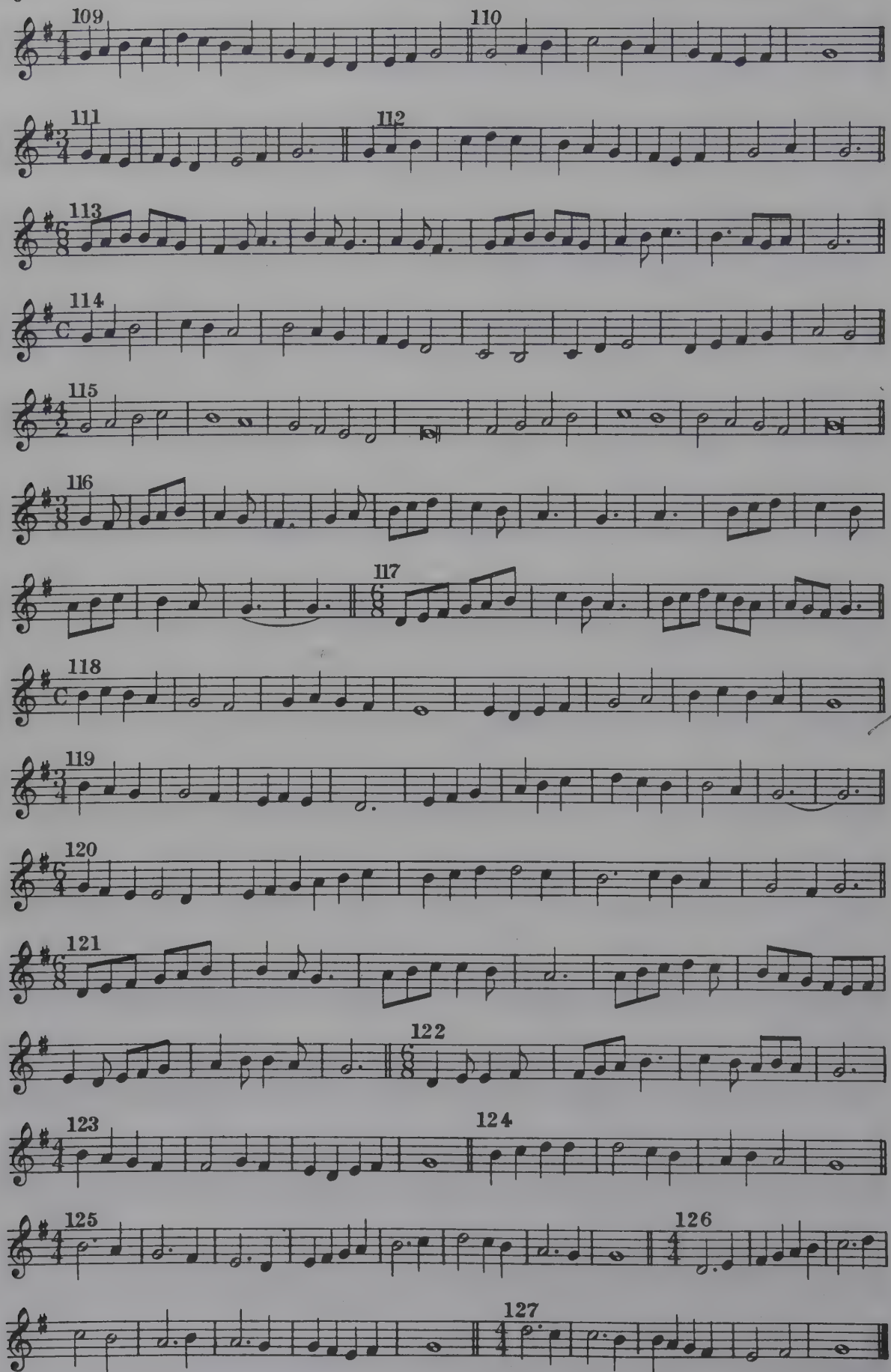
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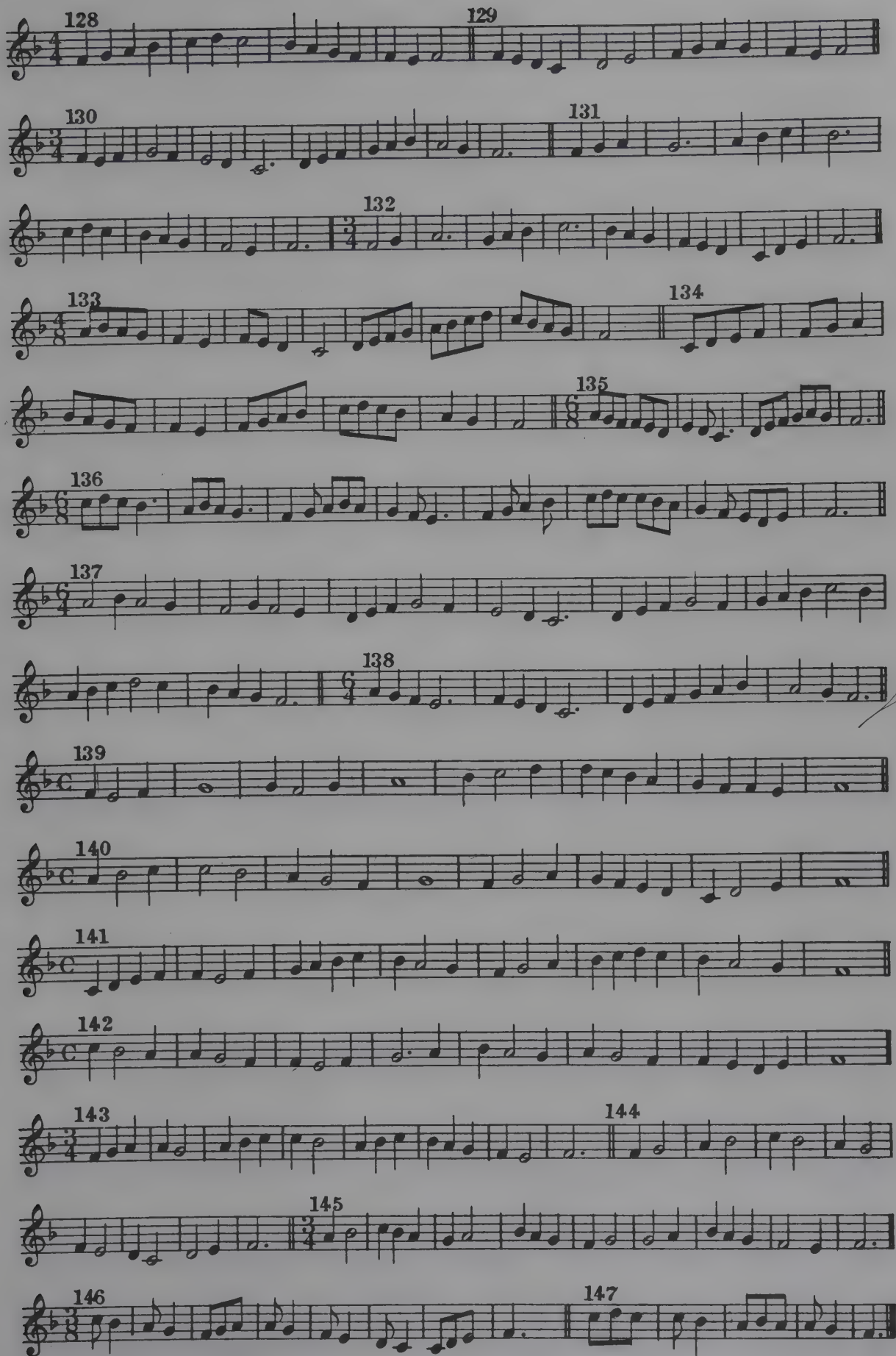
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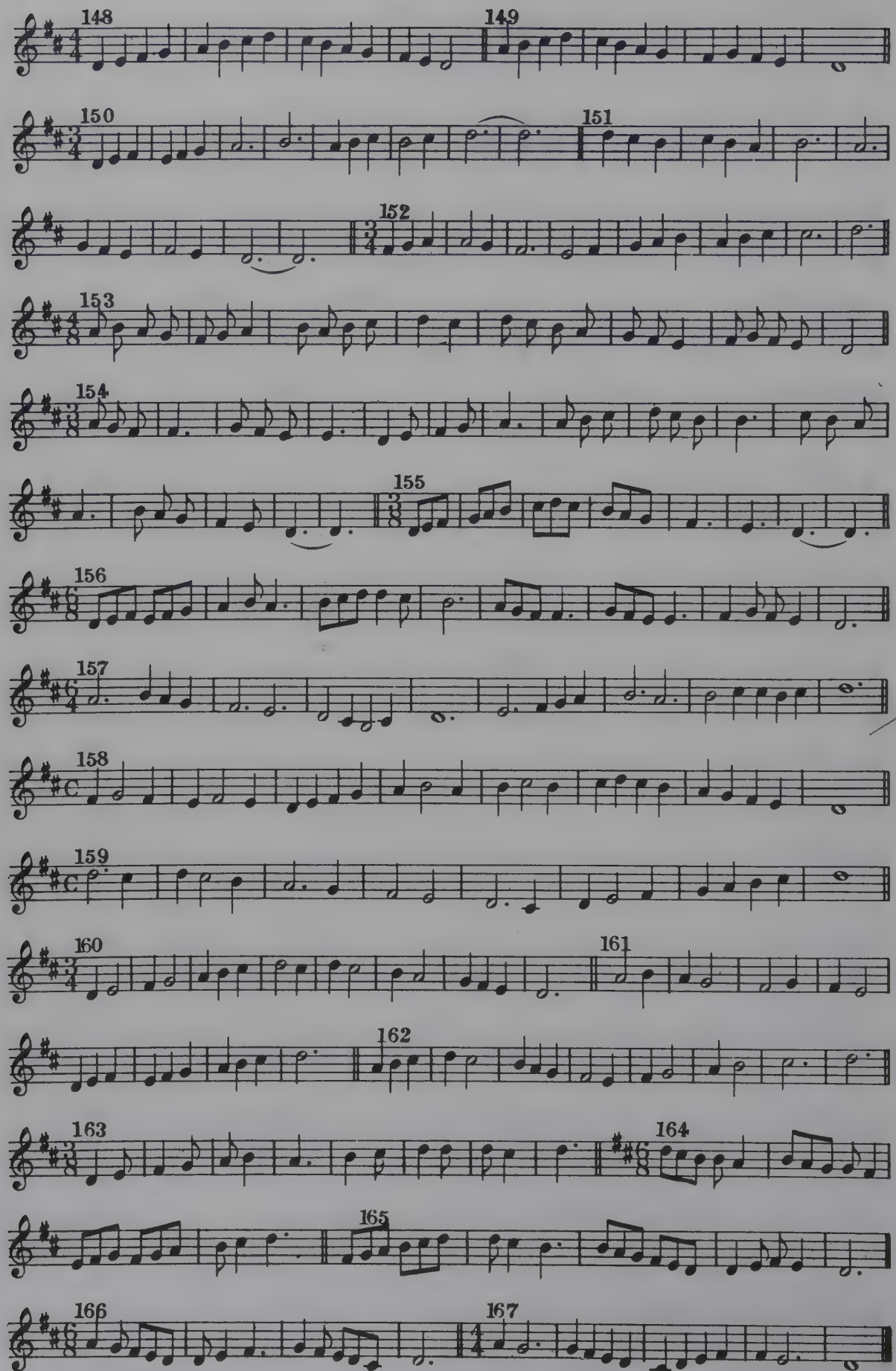
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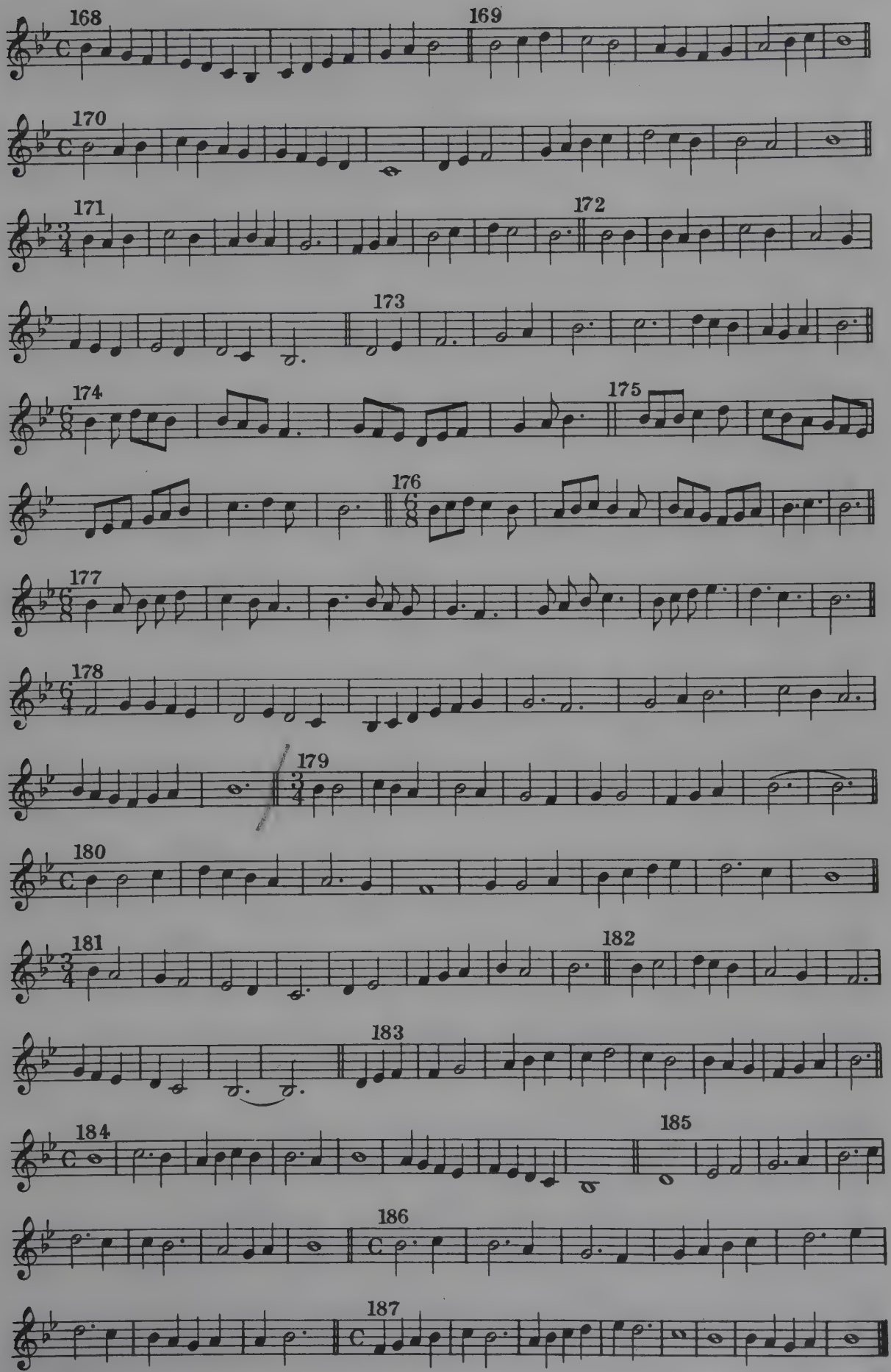
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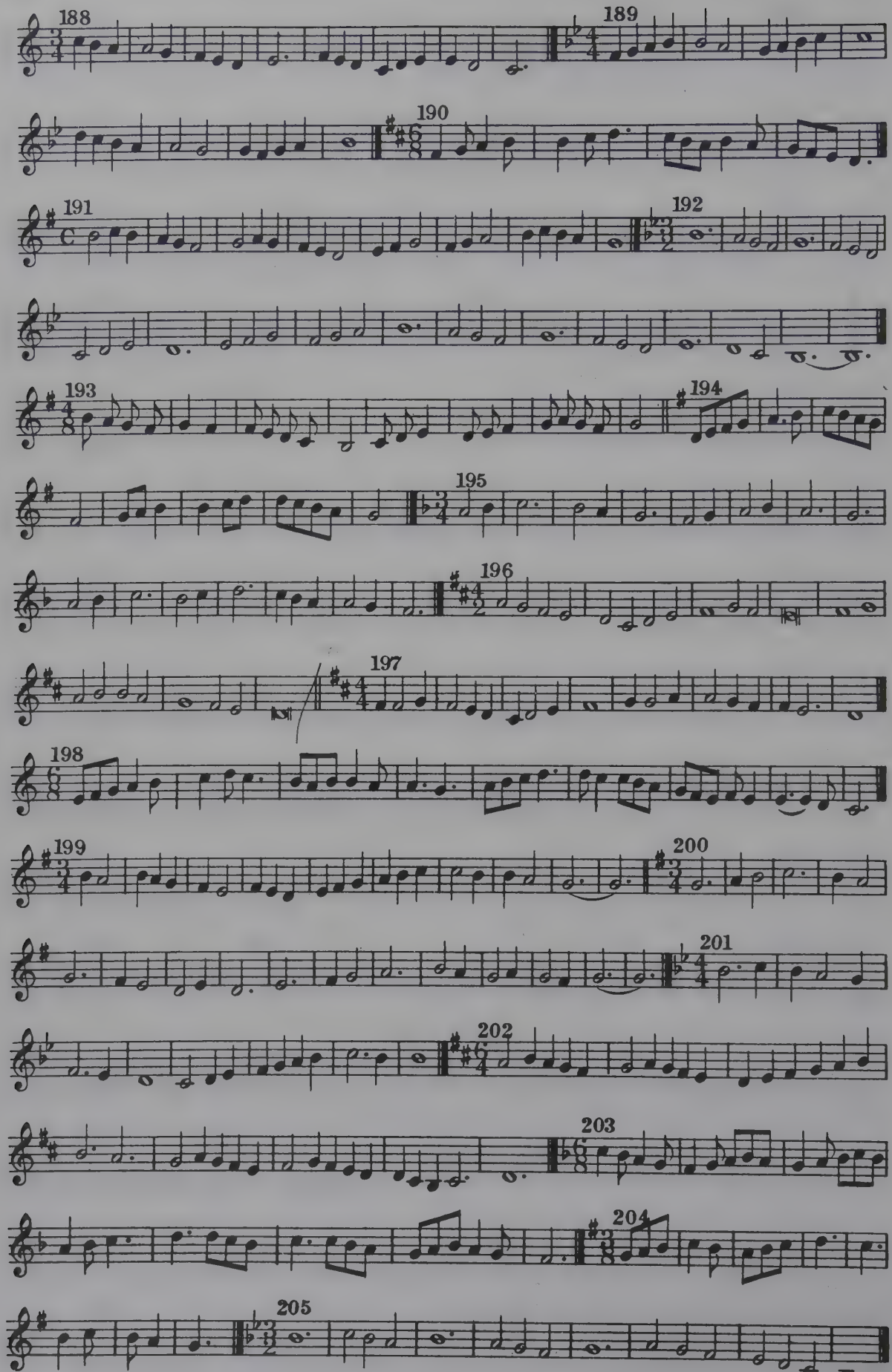
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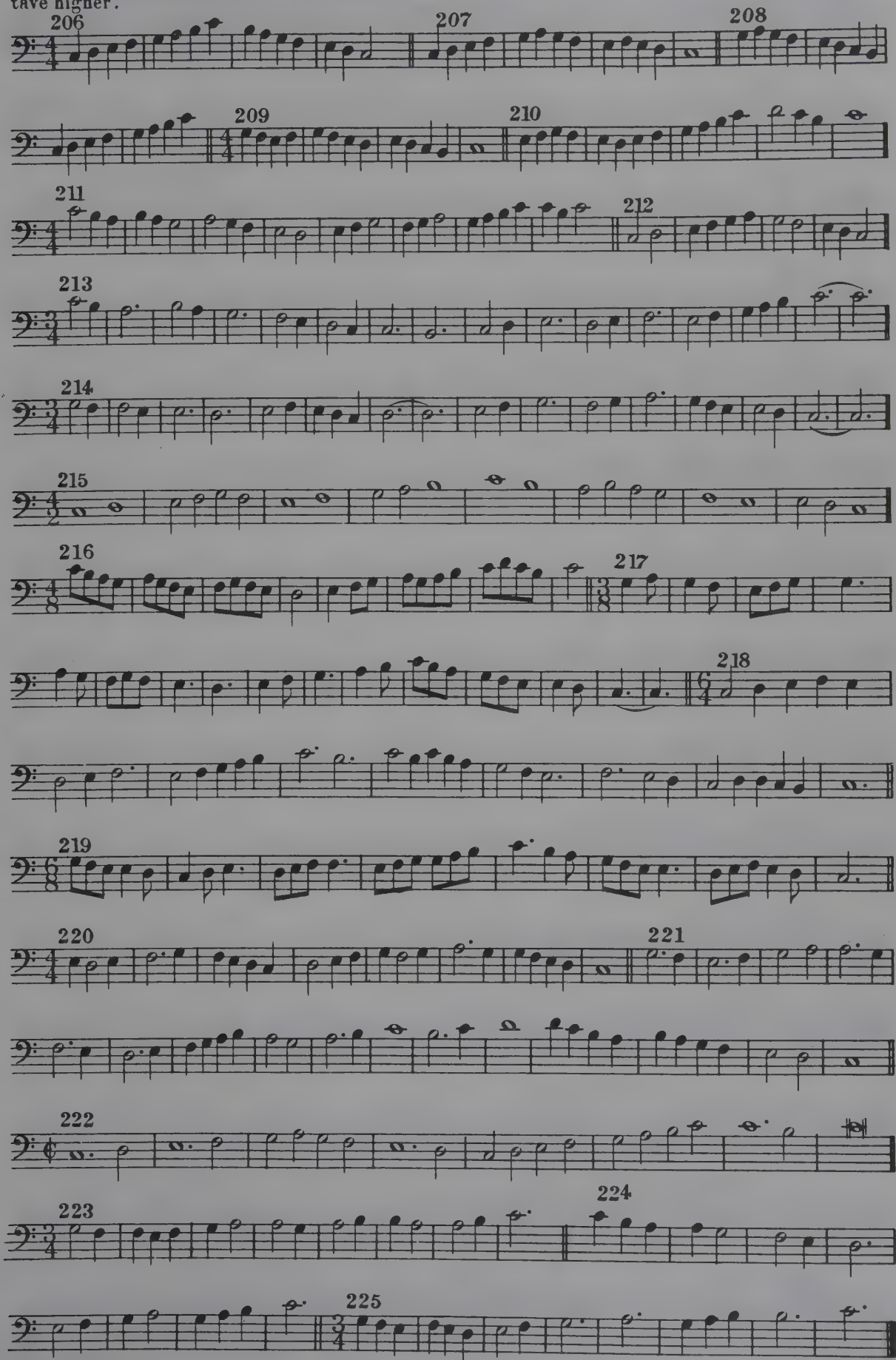
All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher.



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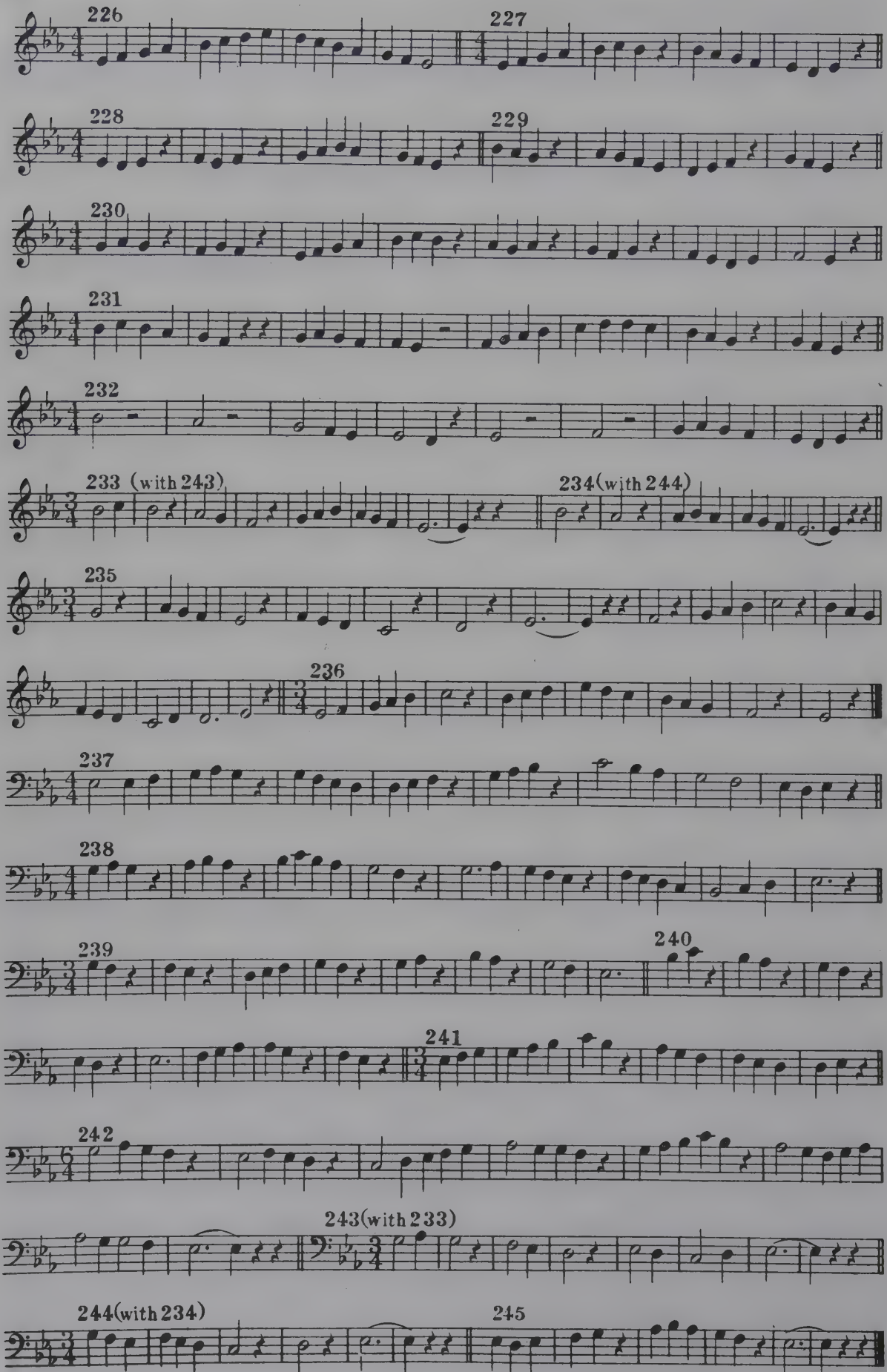
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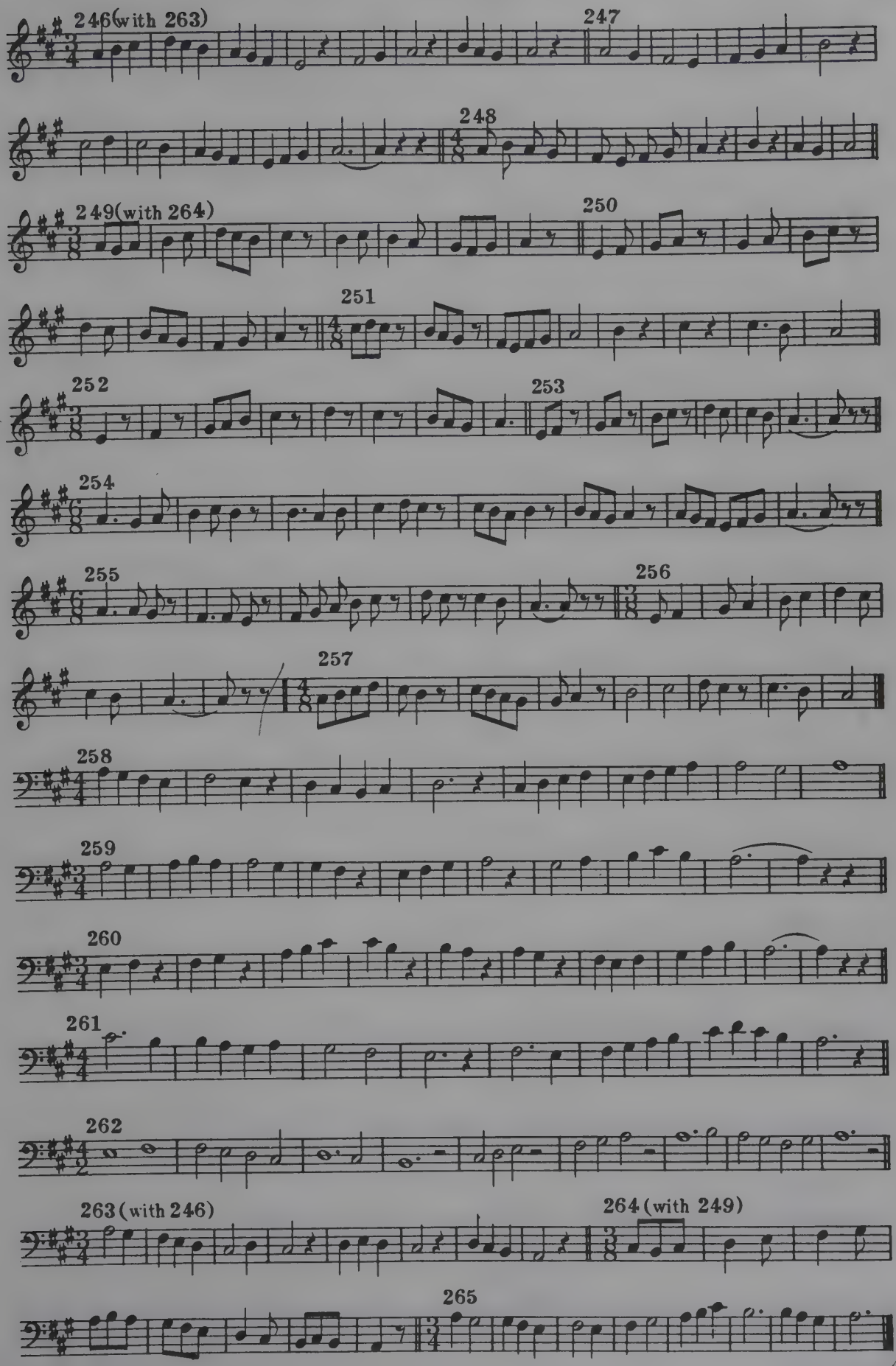
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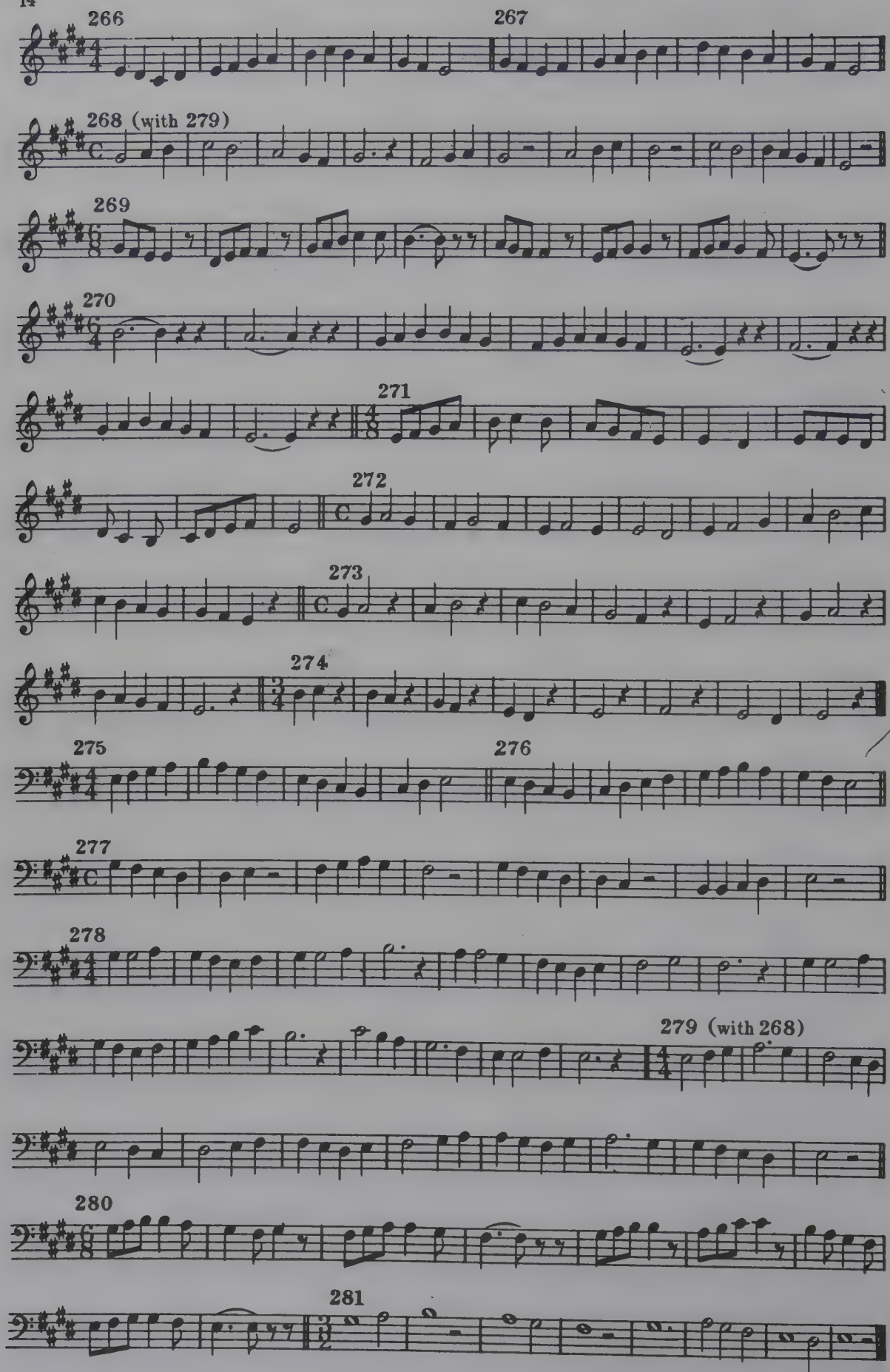
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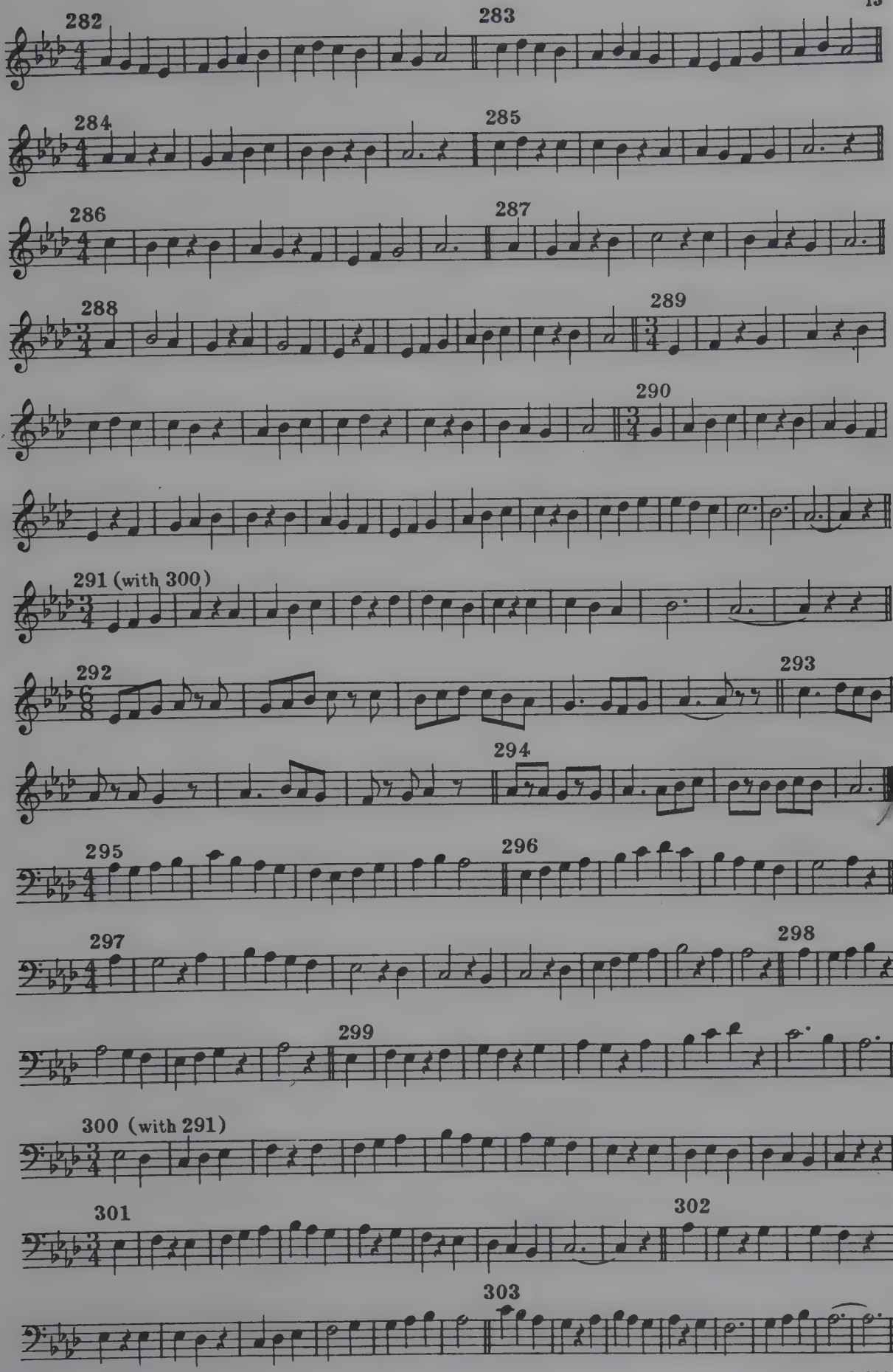

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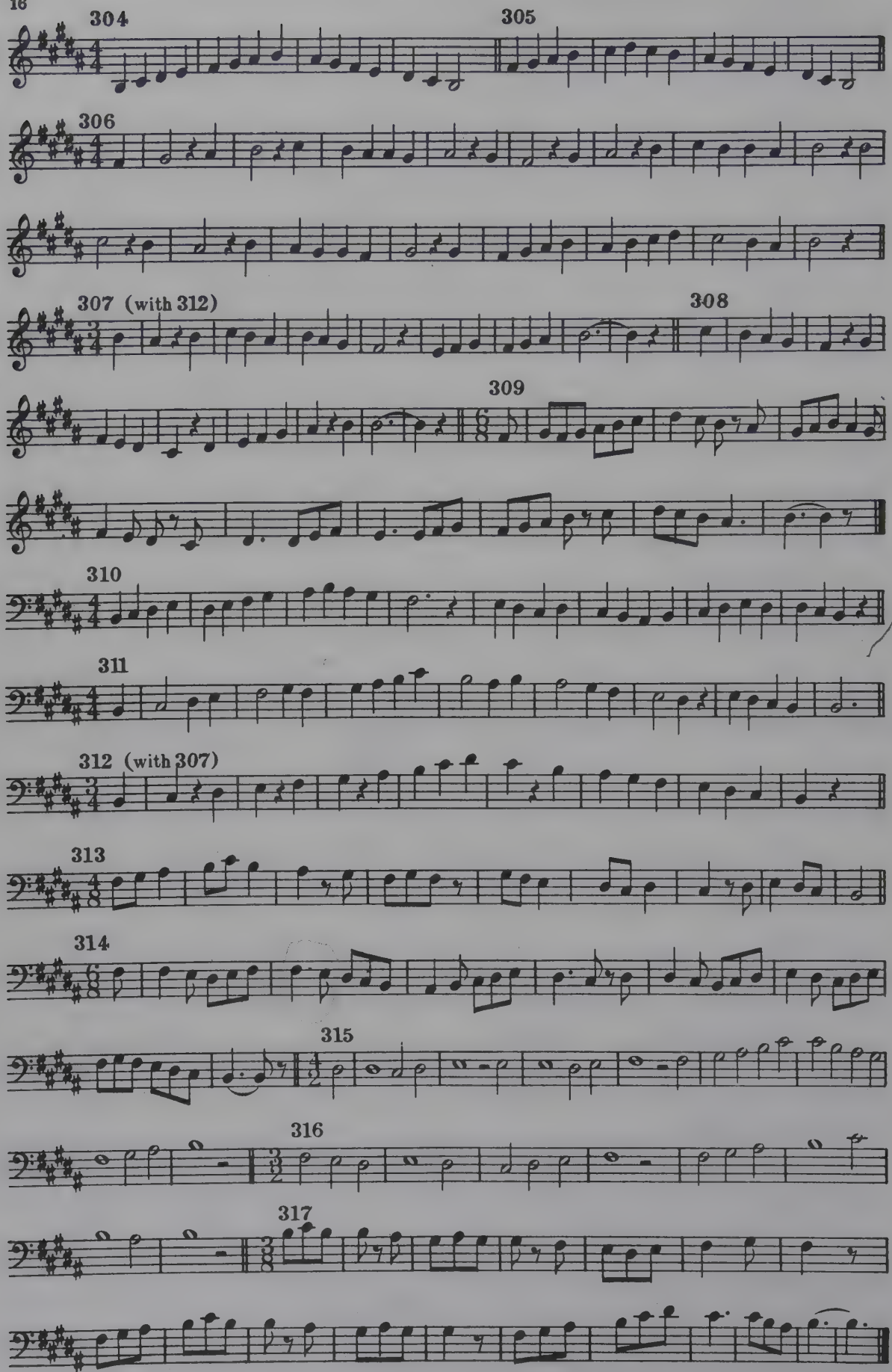
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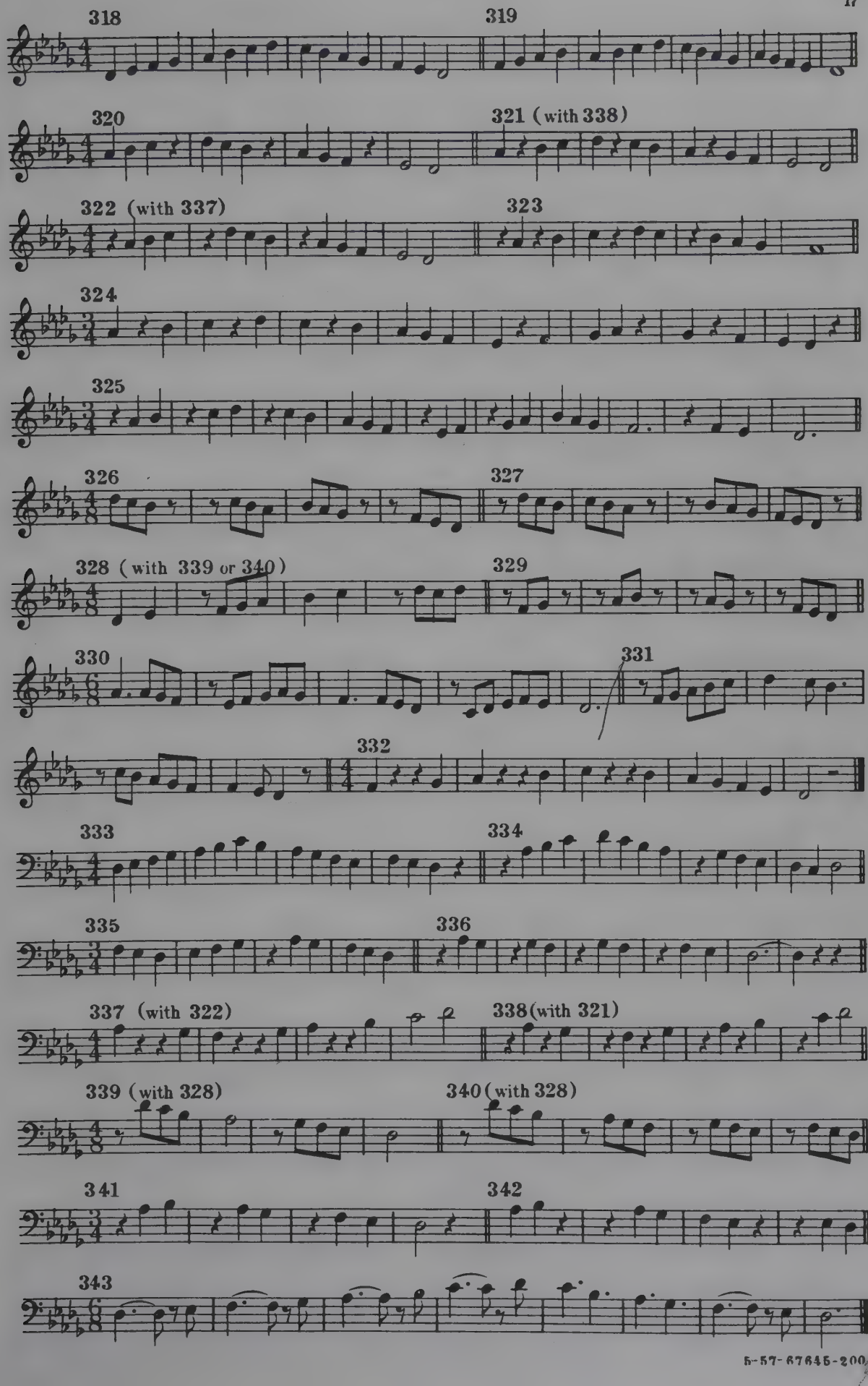

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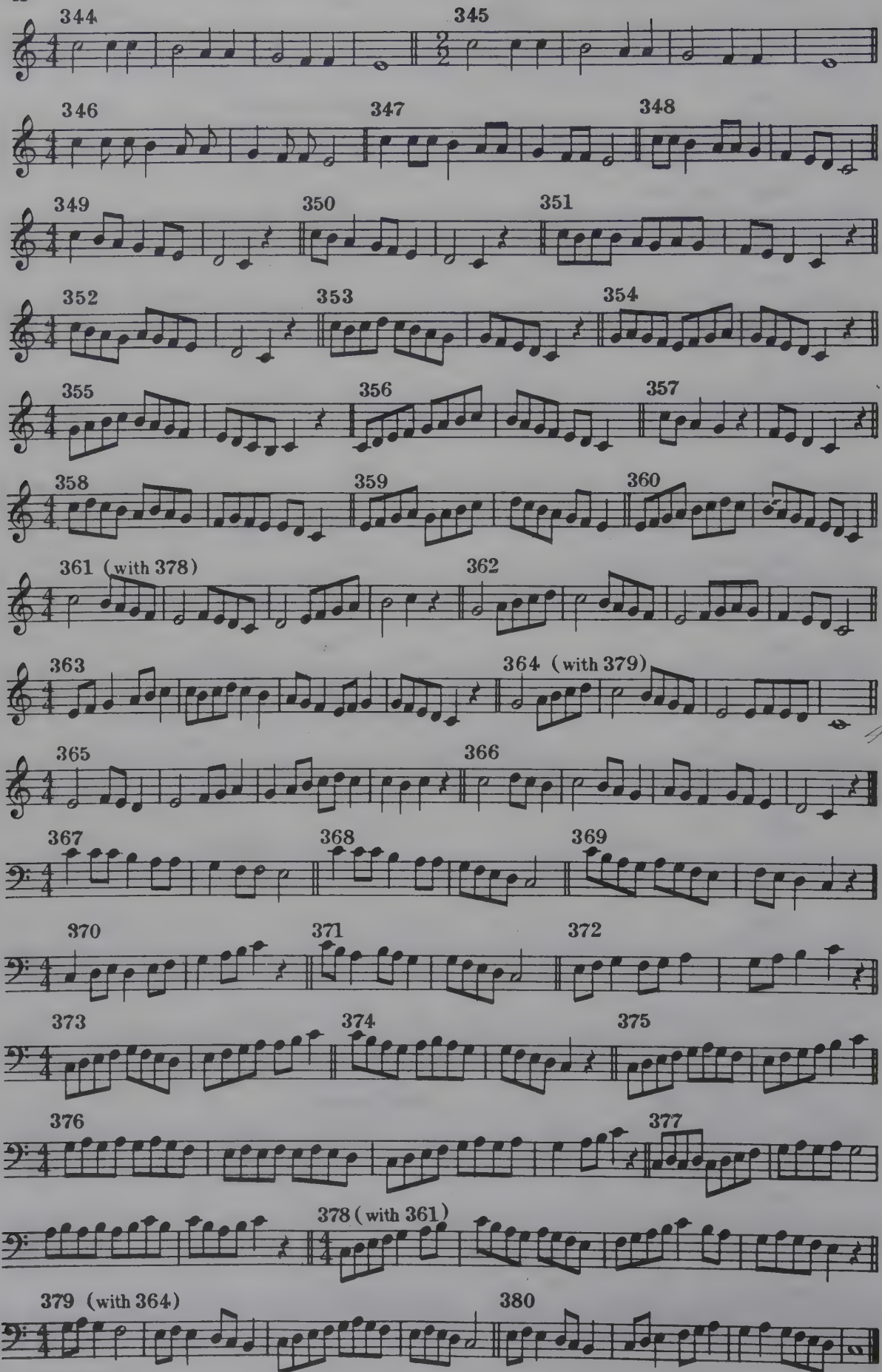
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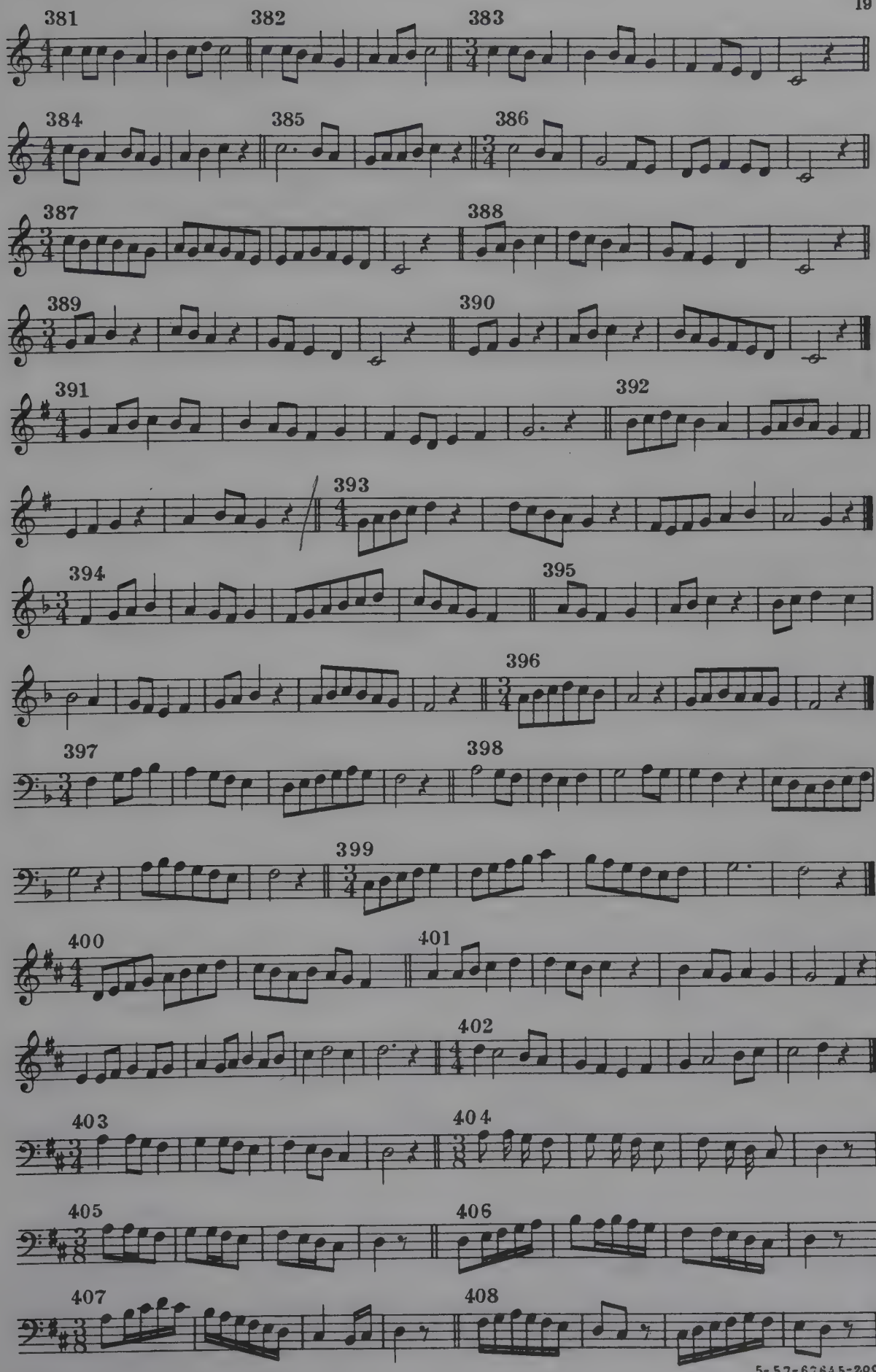
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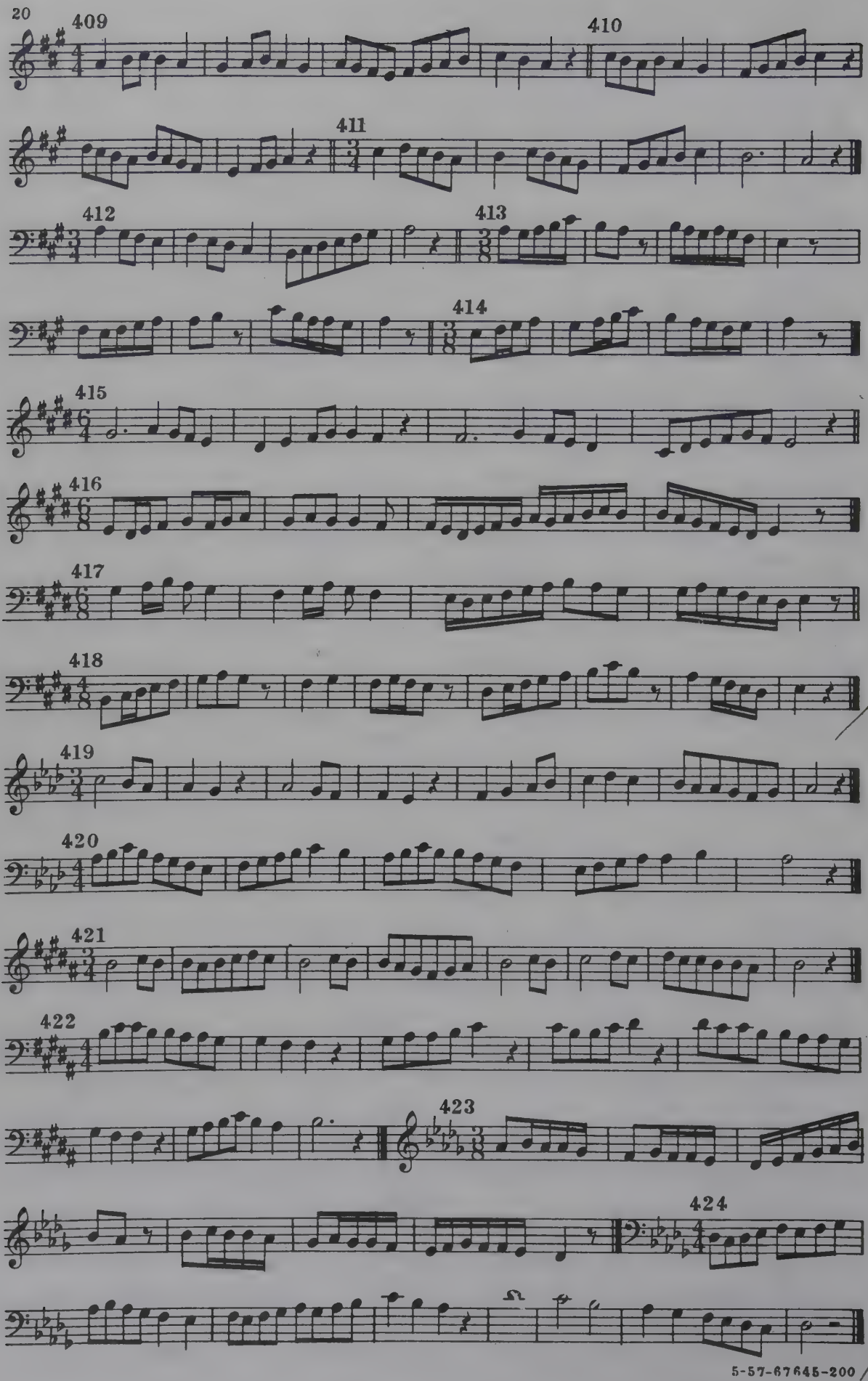
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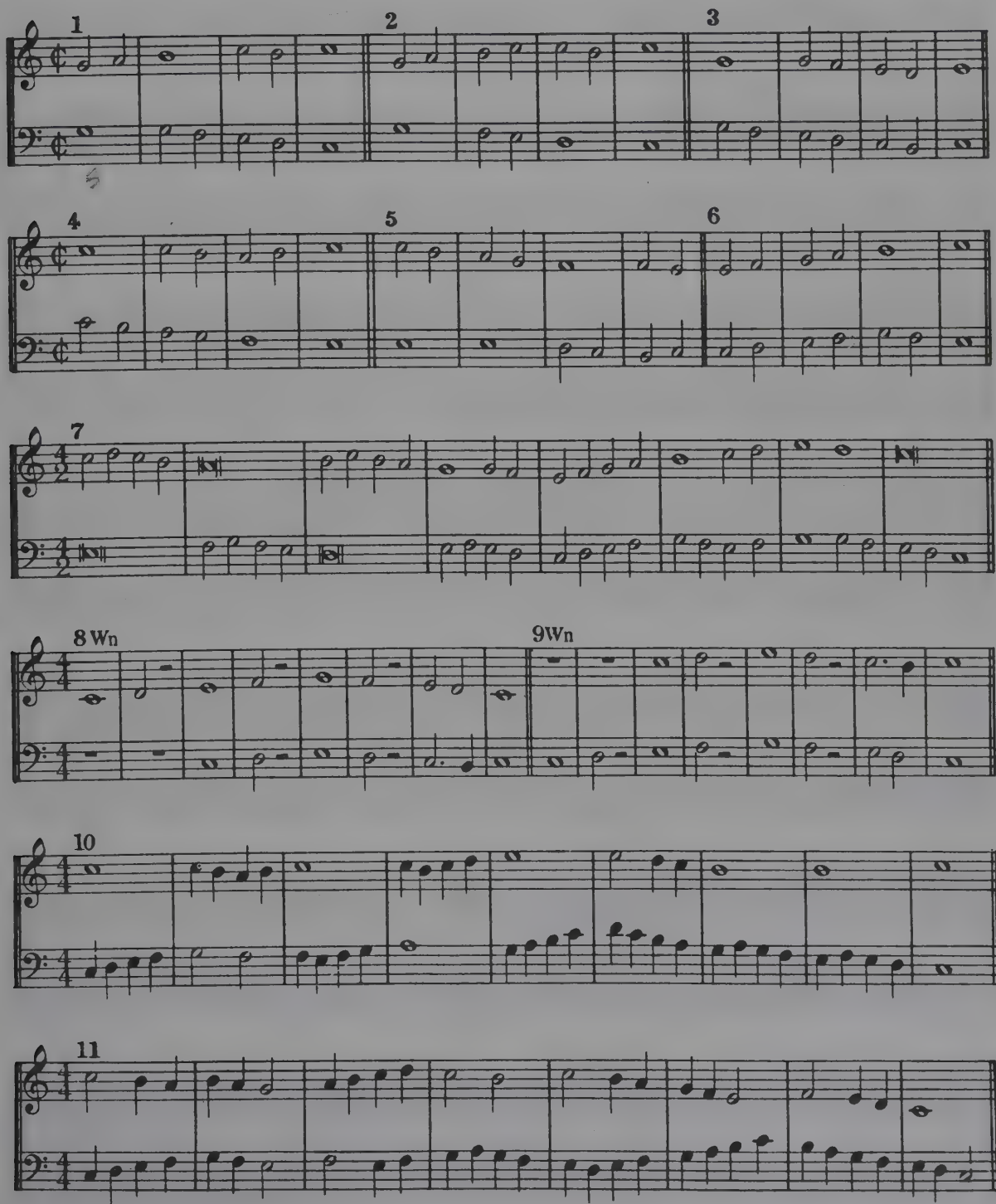
SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation



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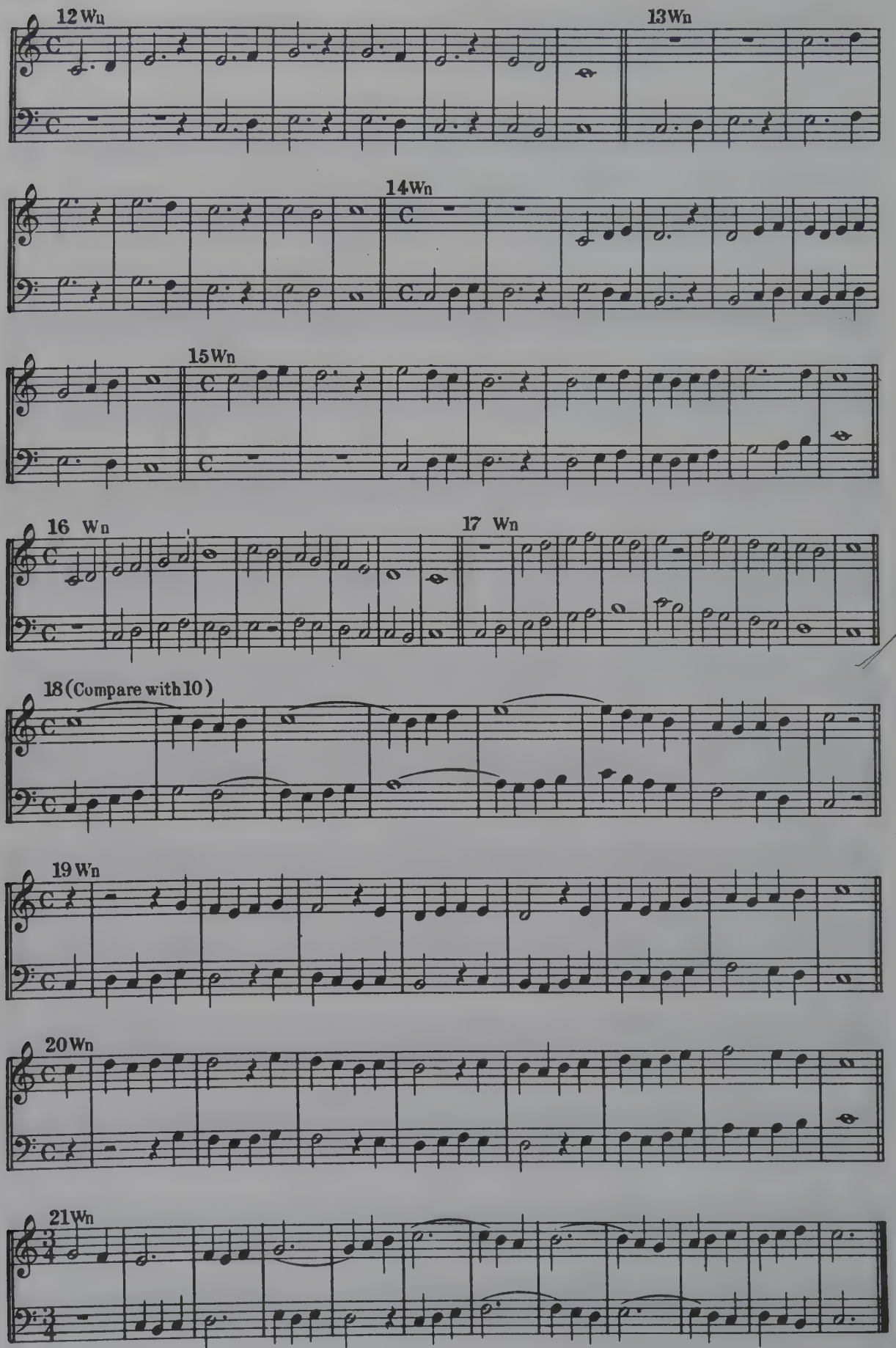
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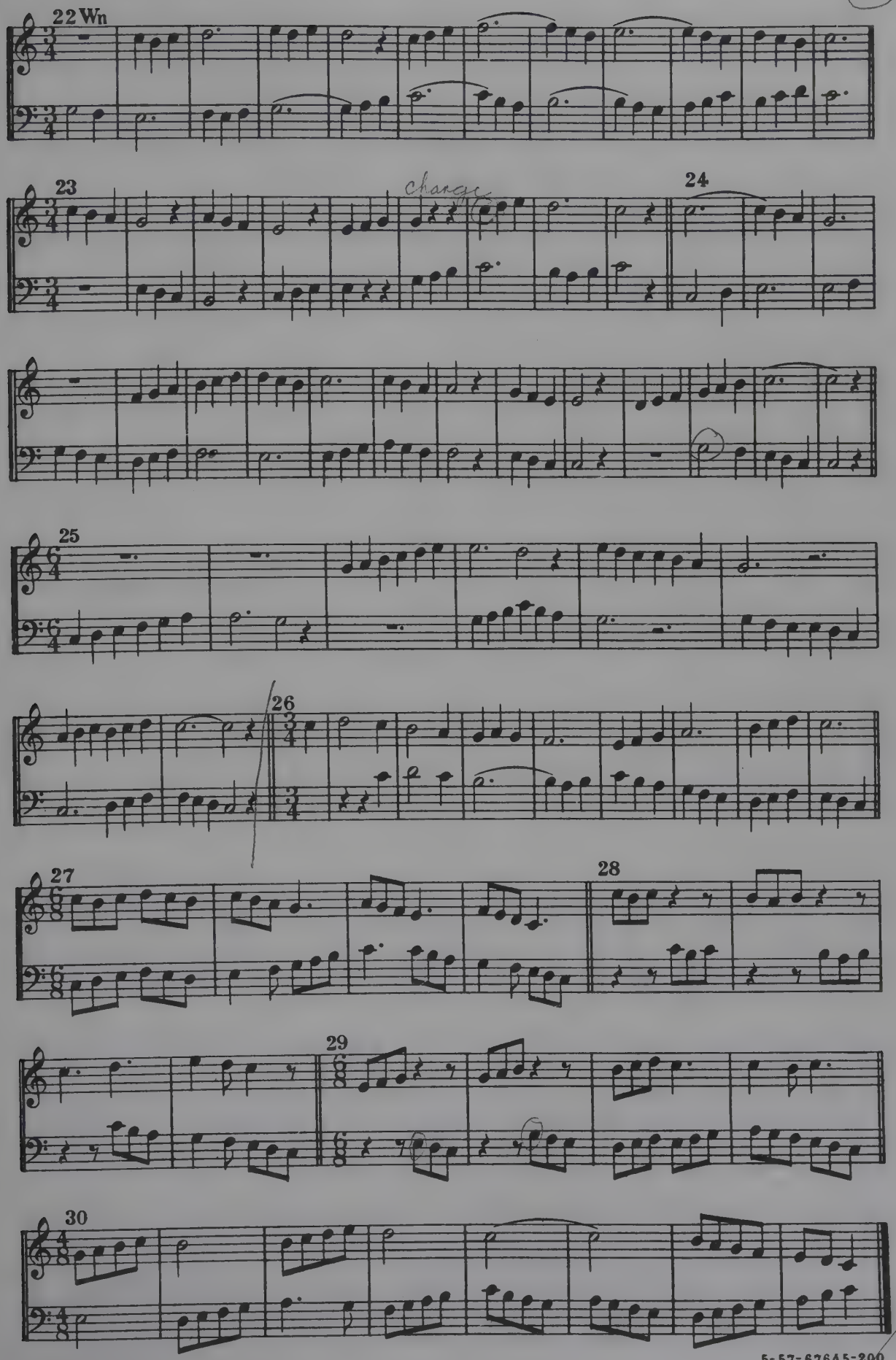
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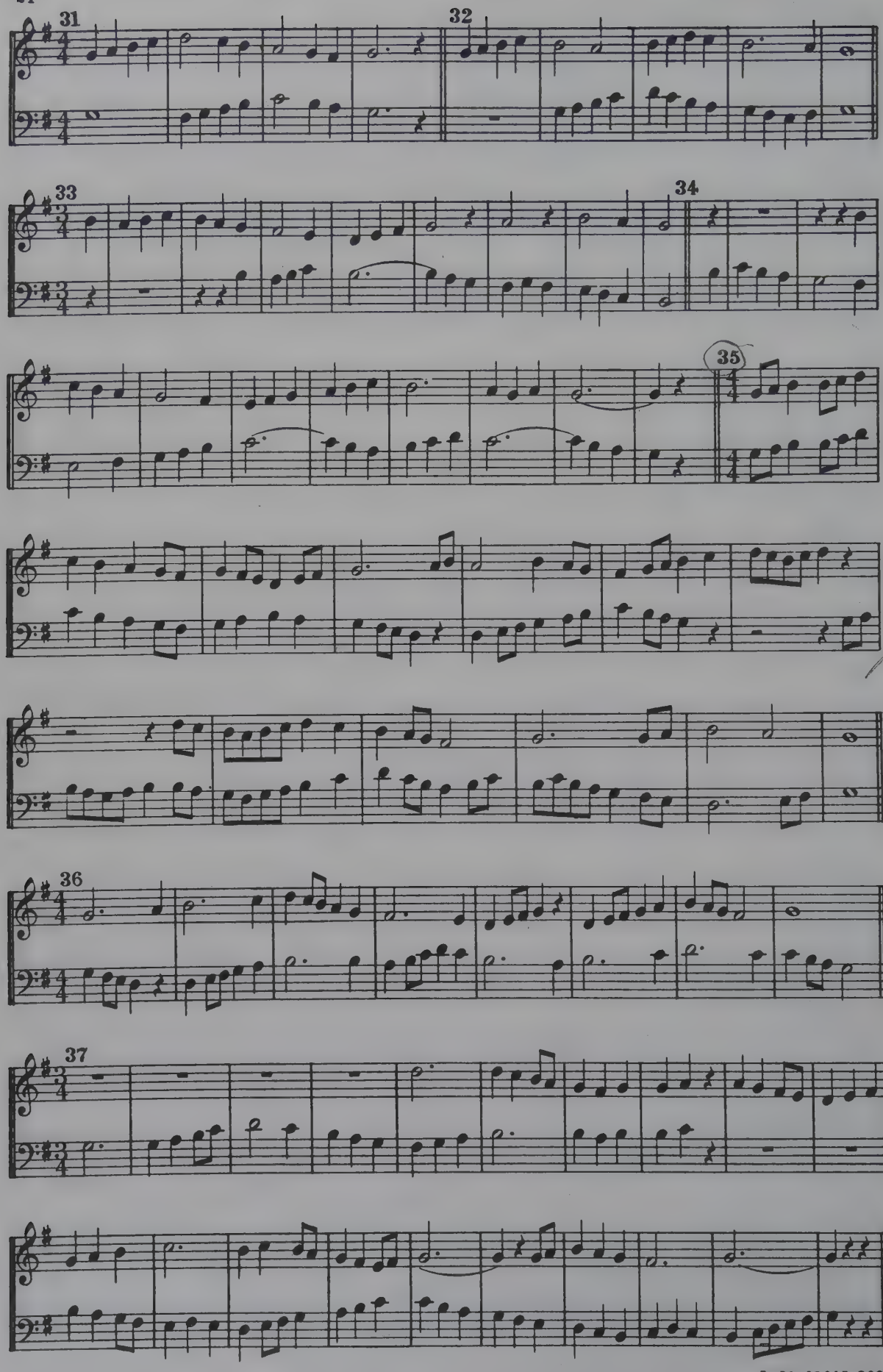
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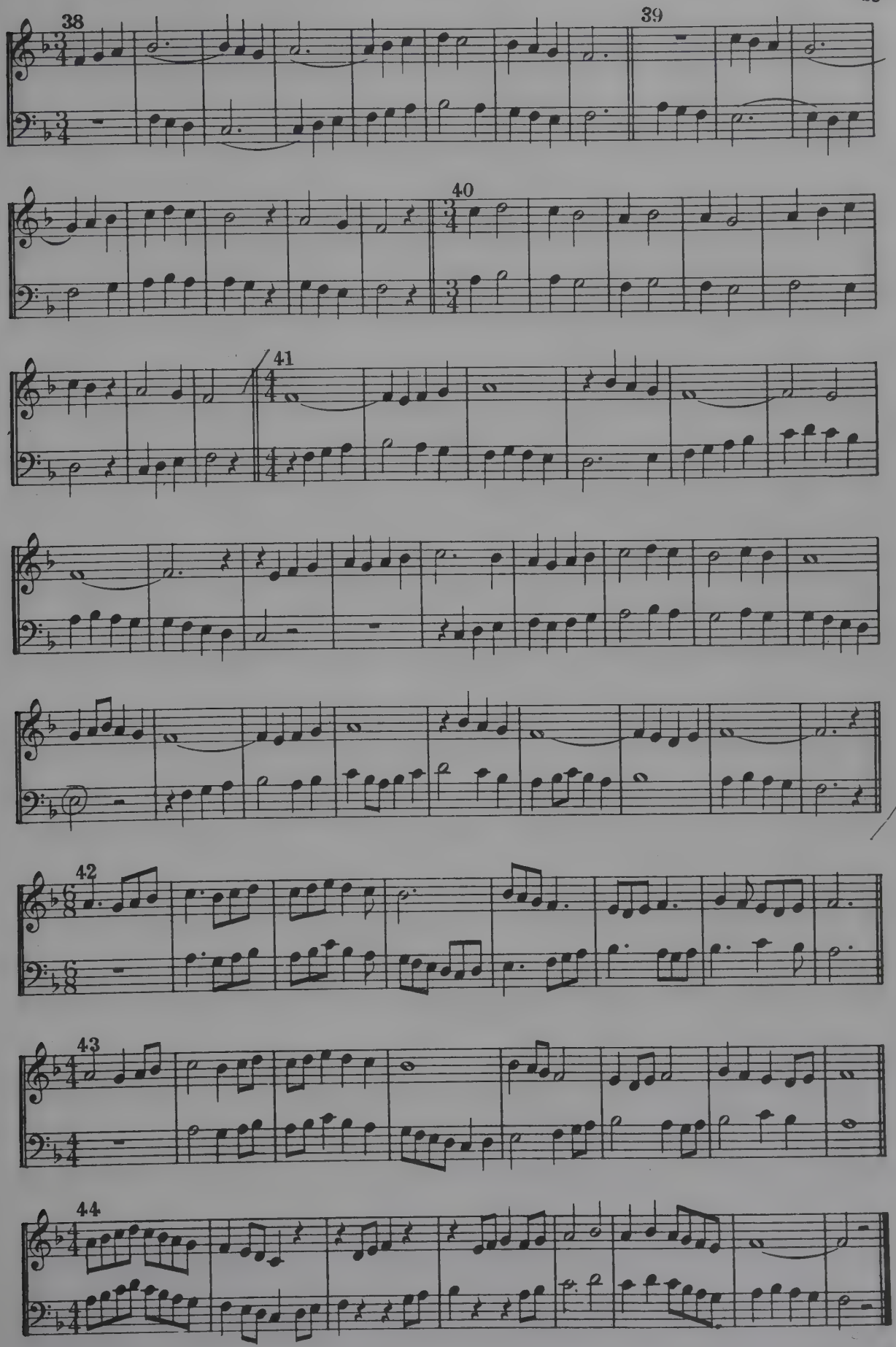
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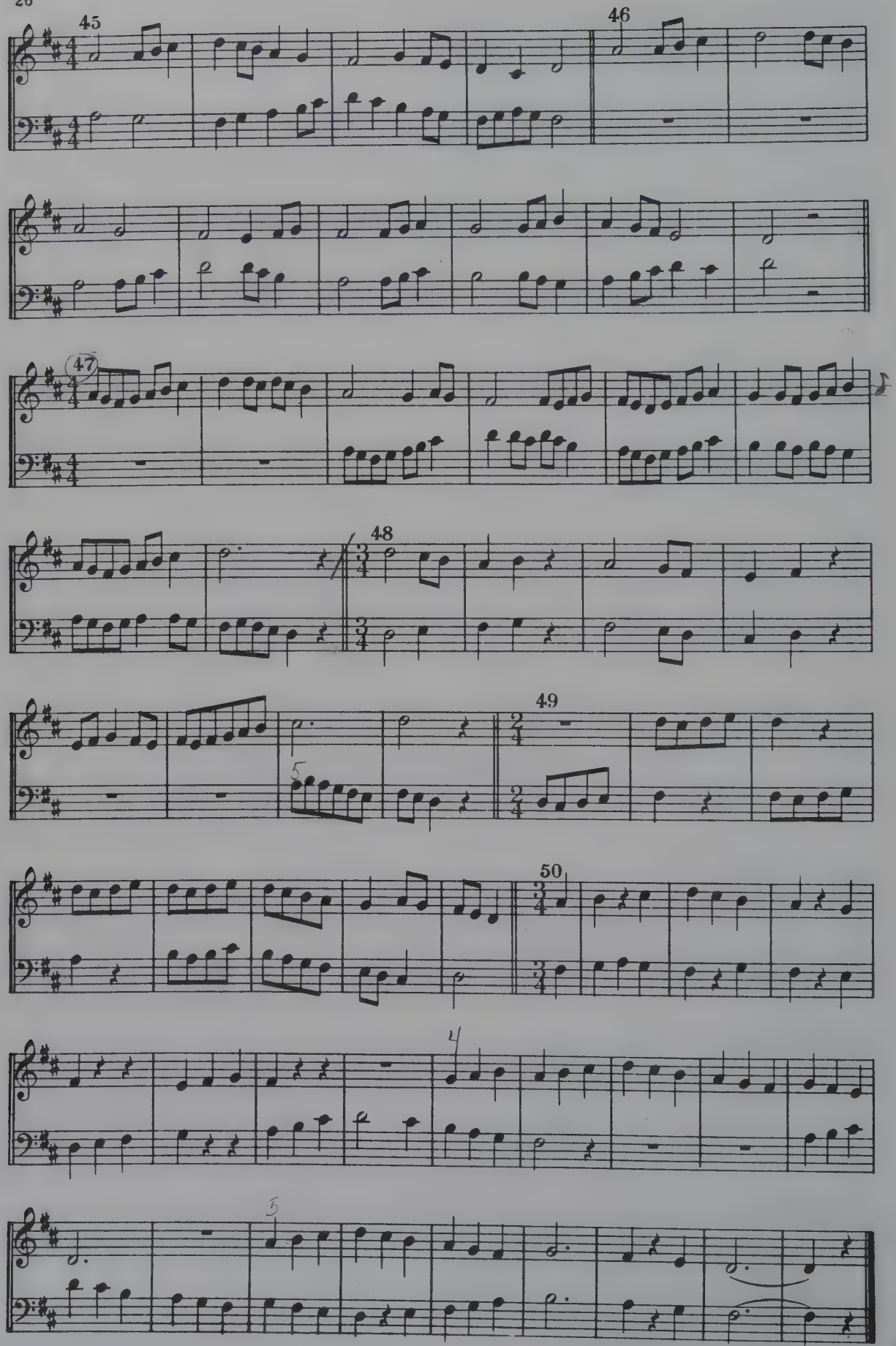
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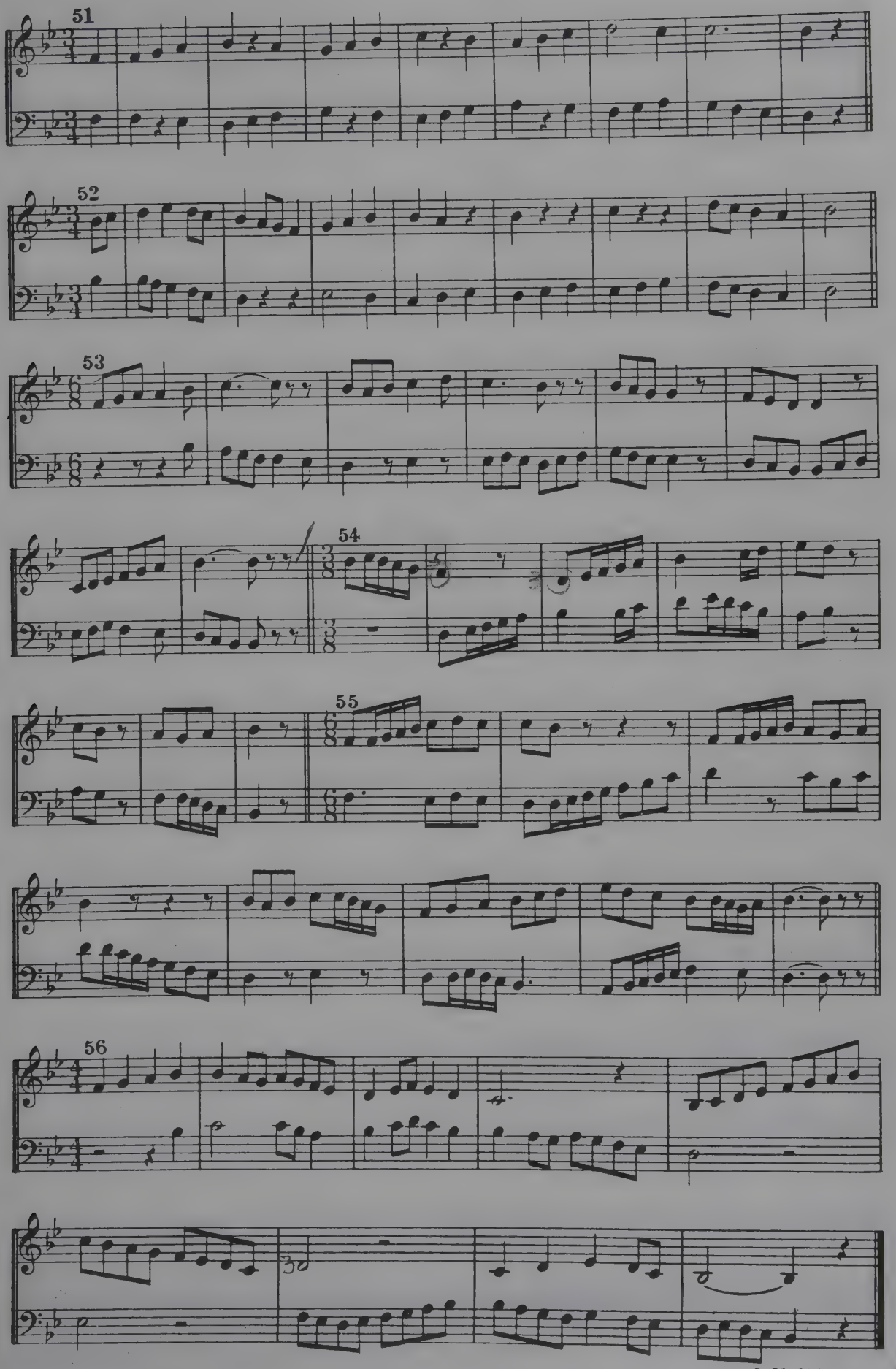

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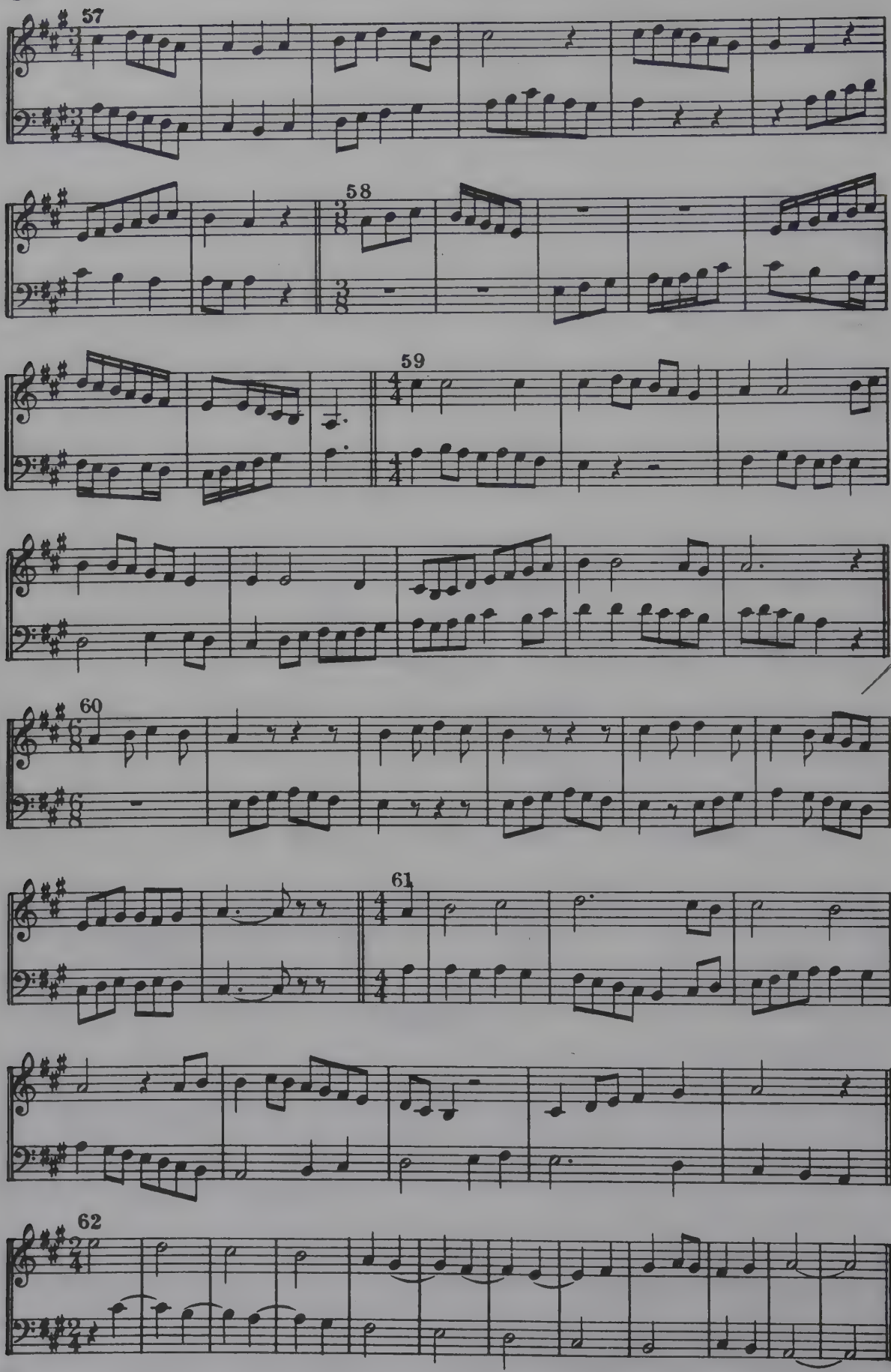
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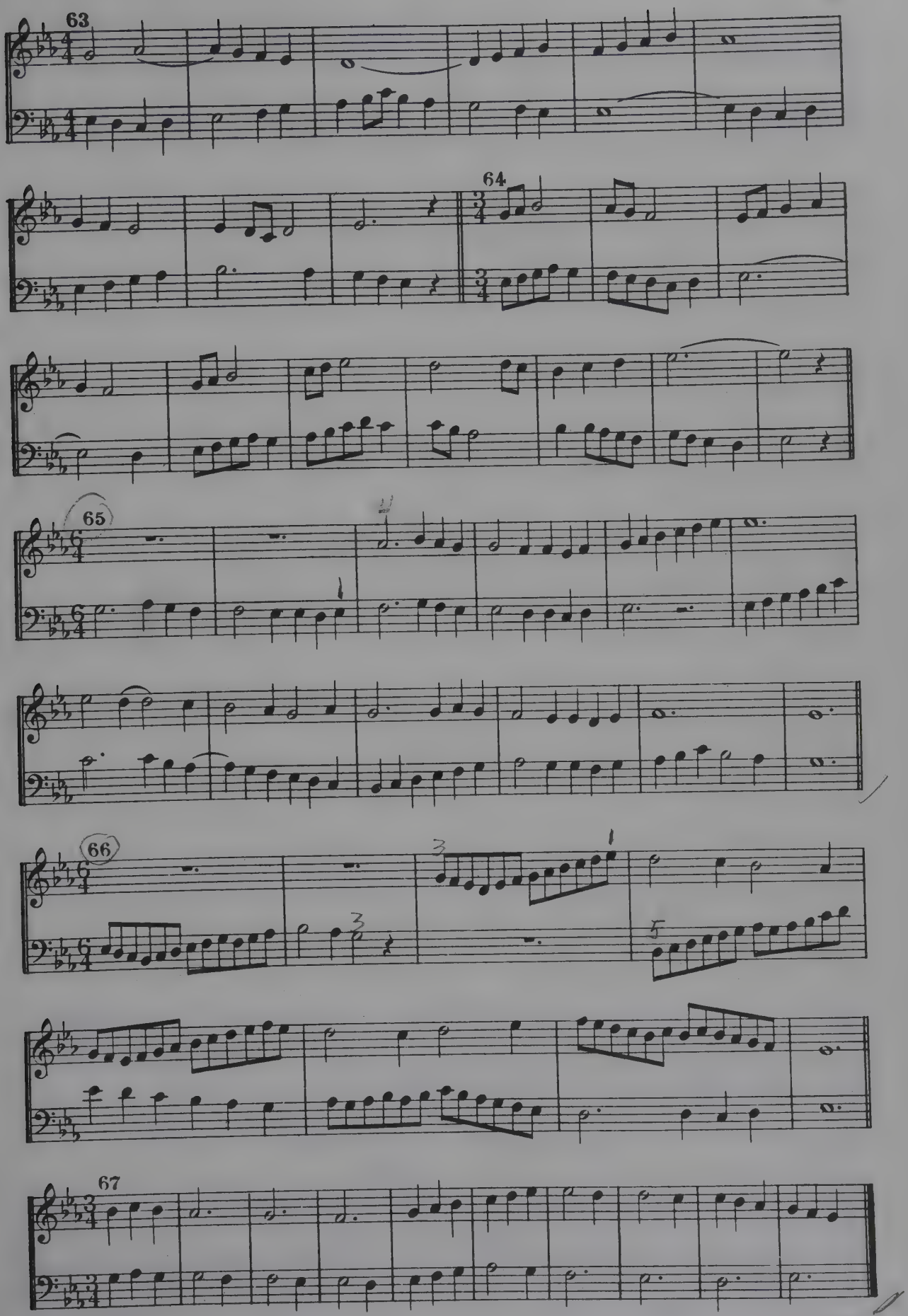
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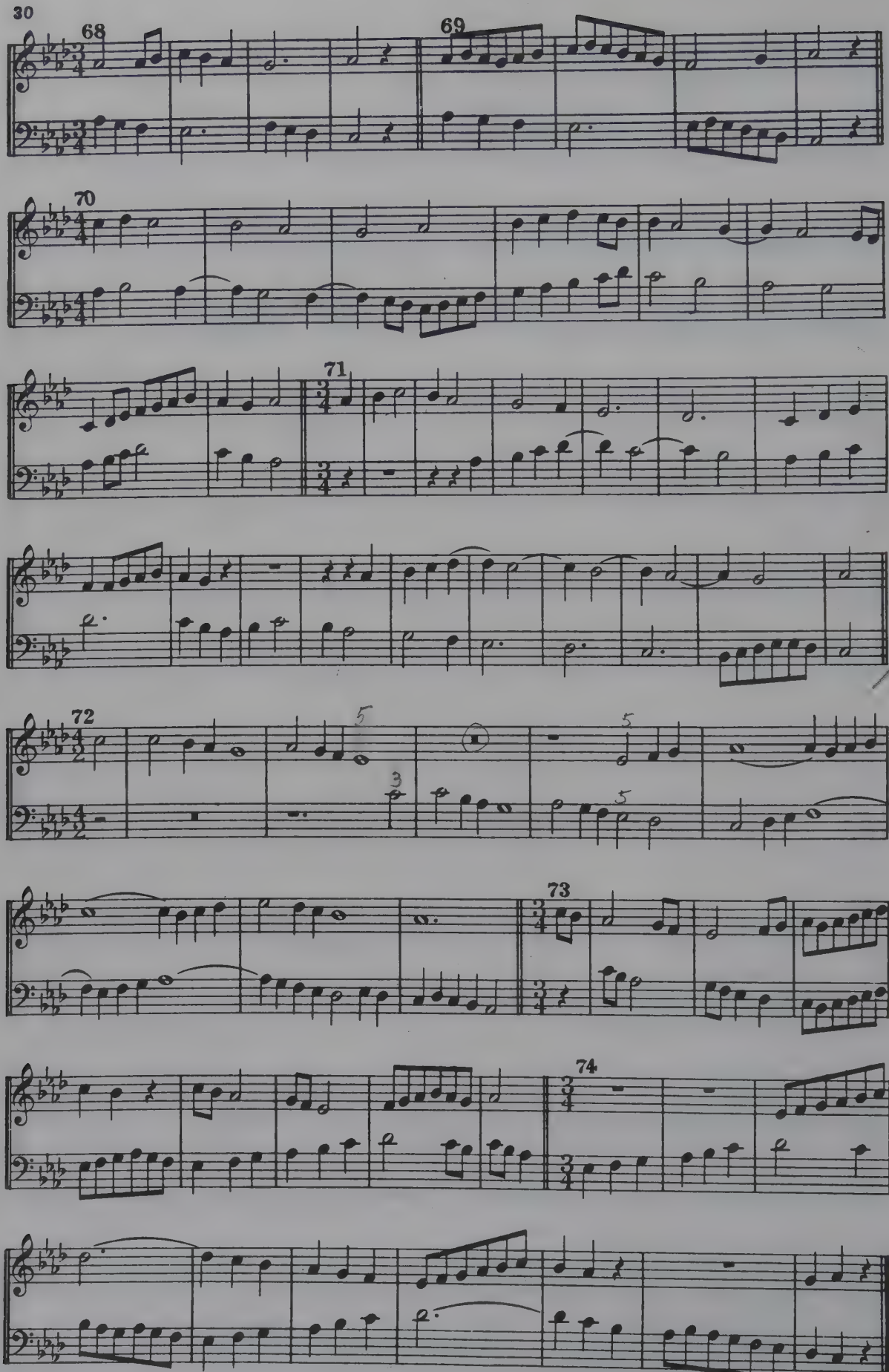
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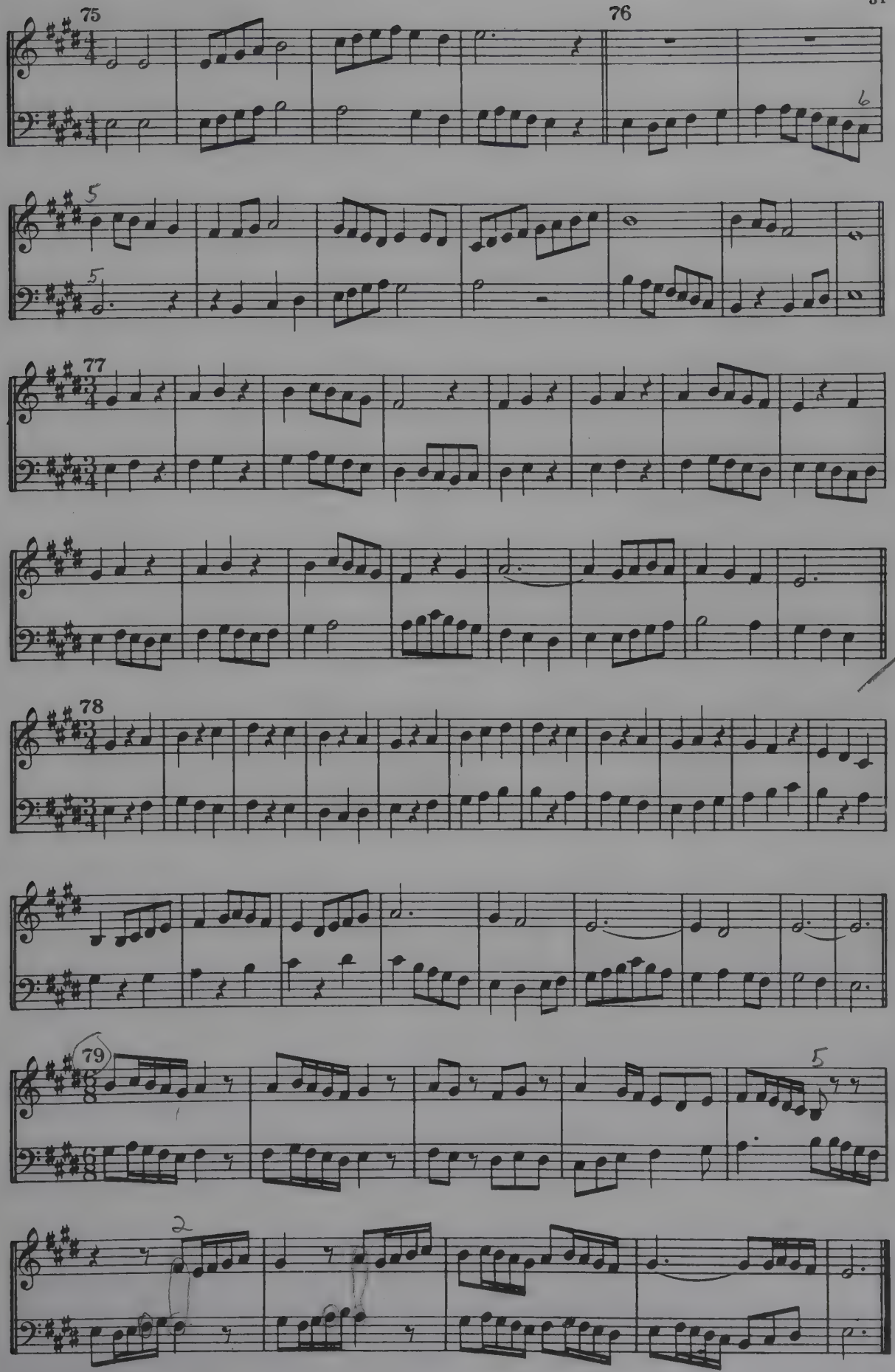
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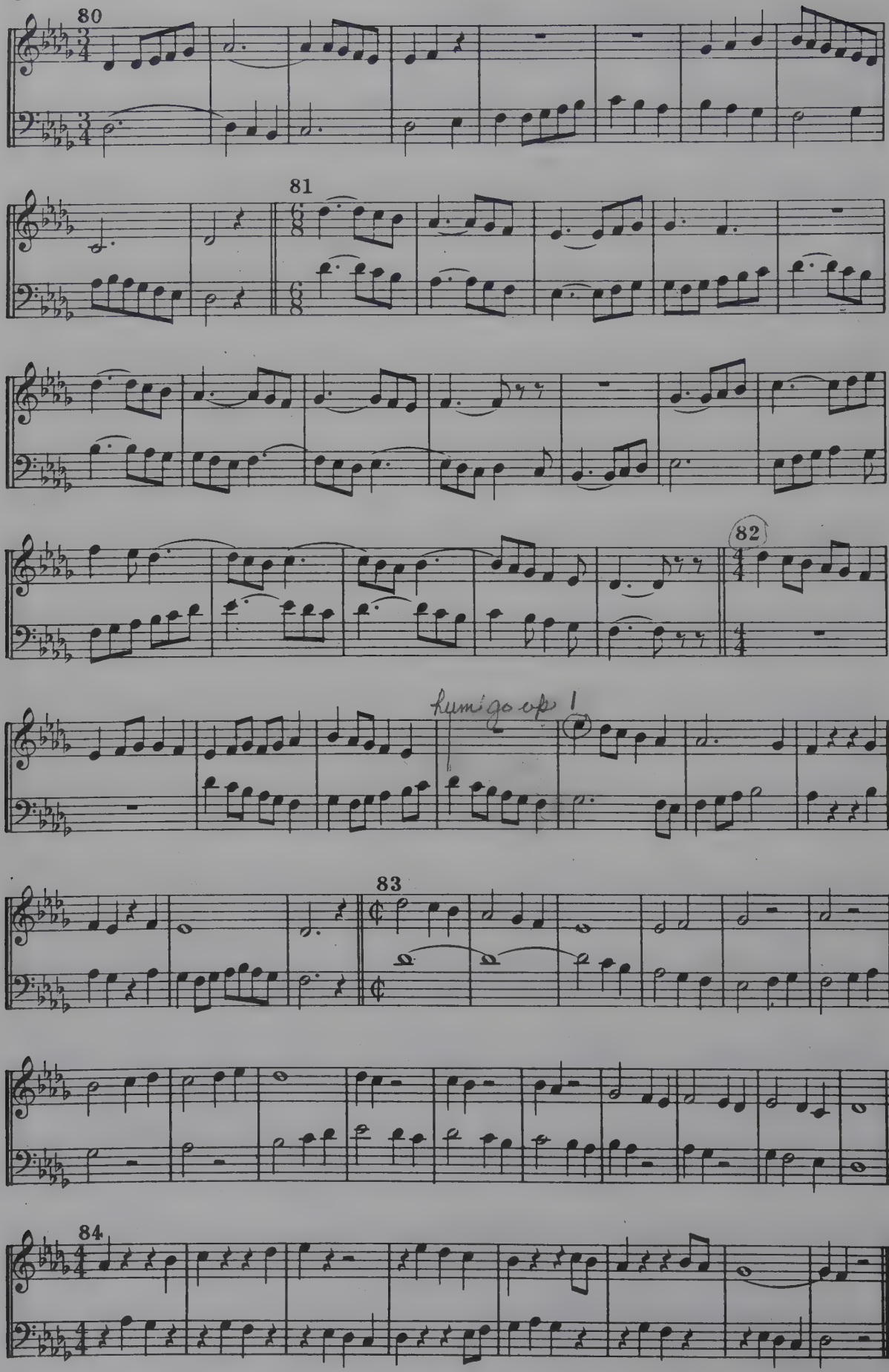
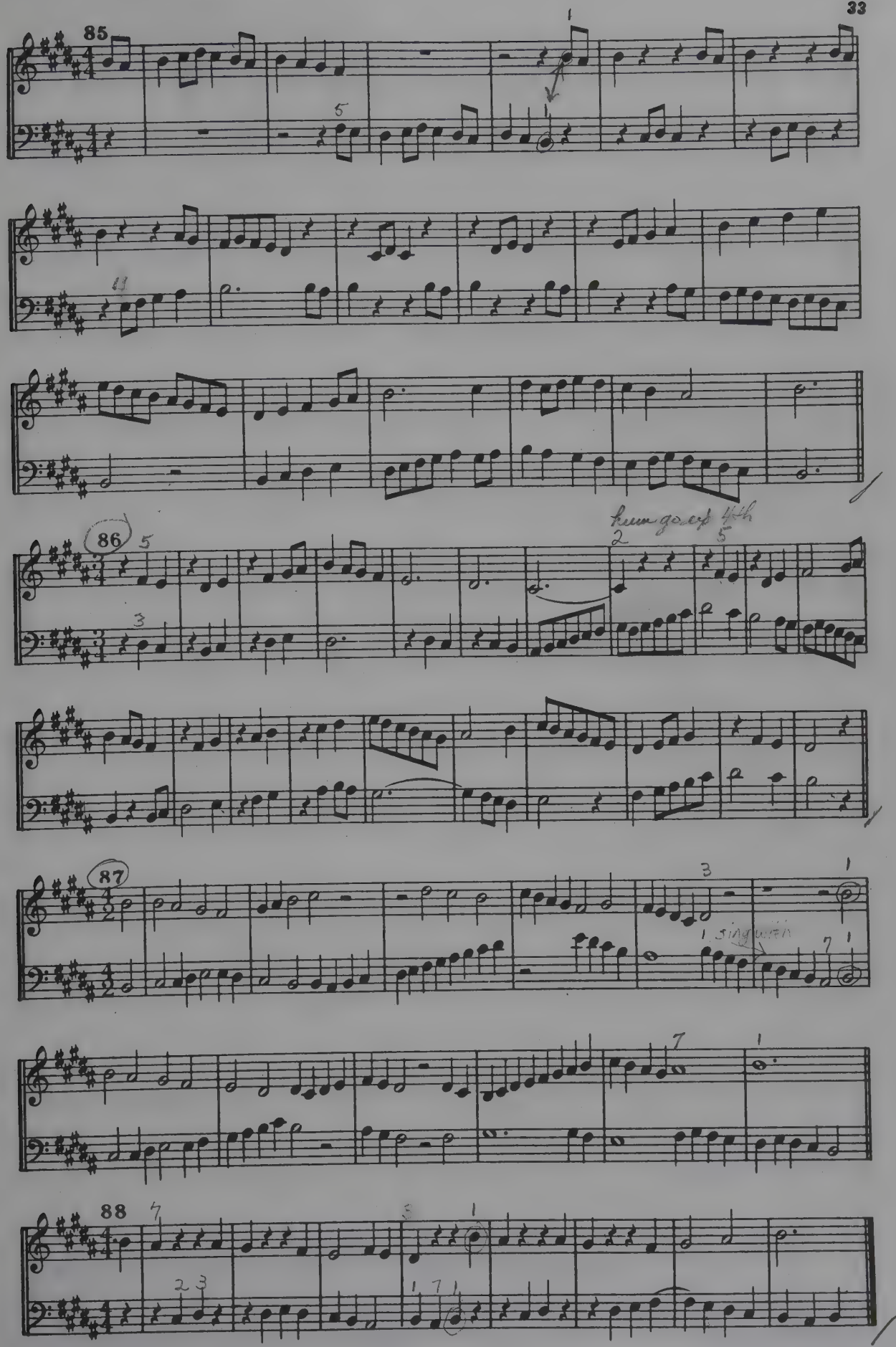
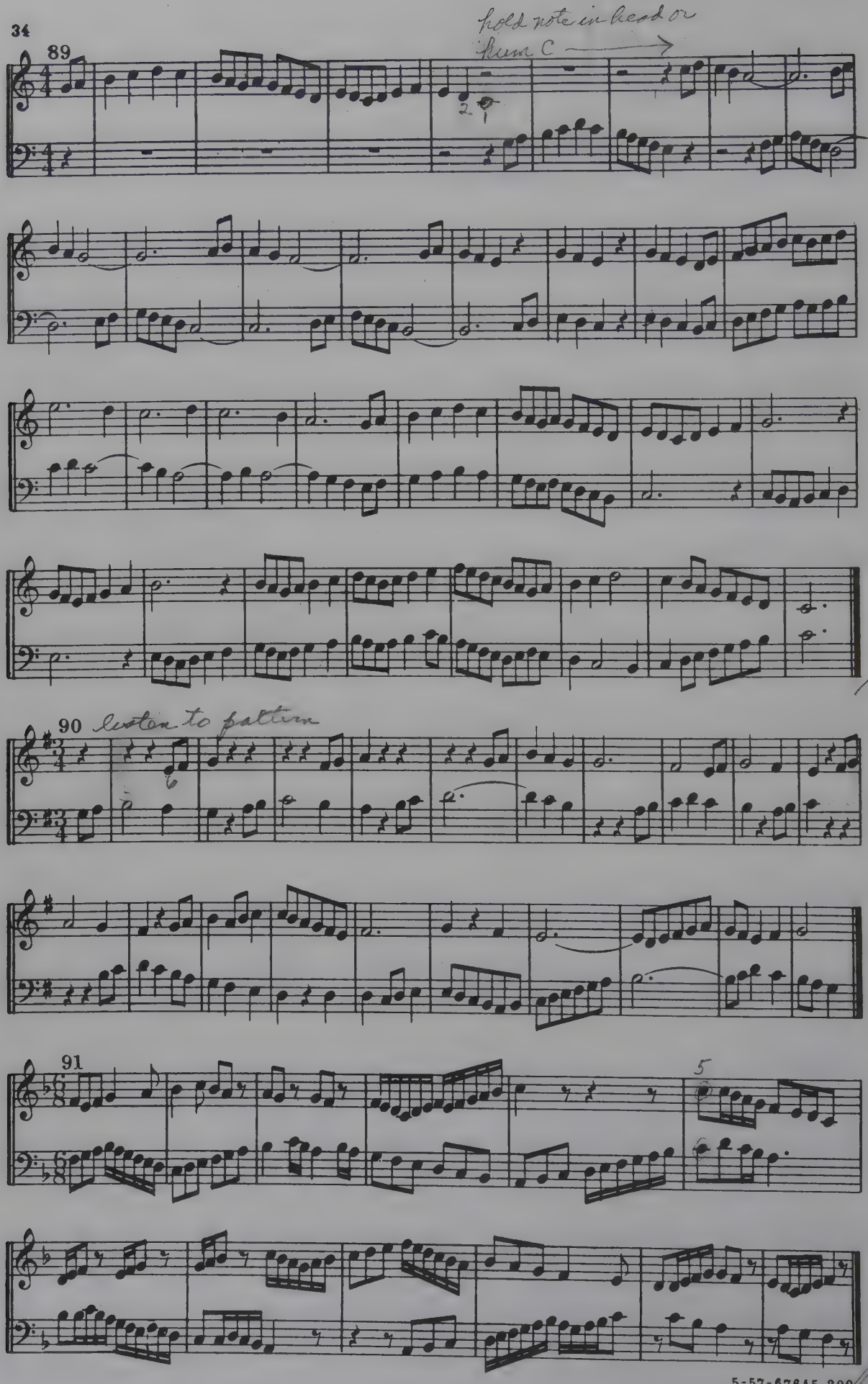
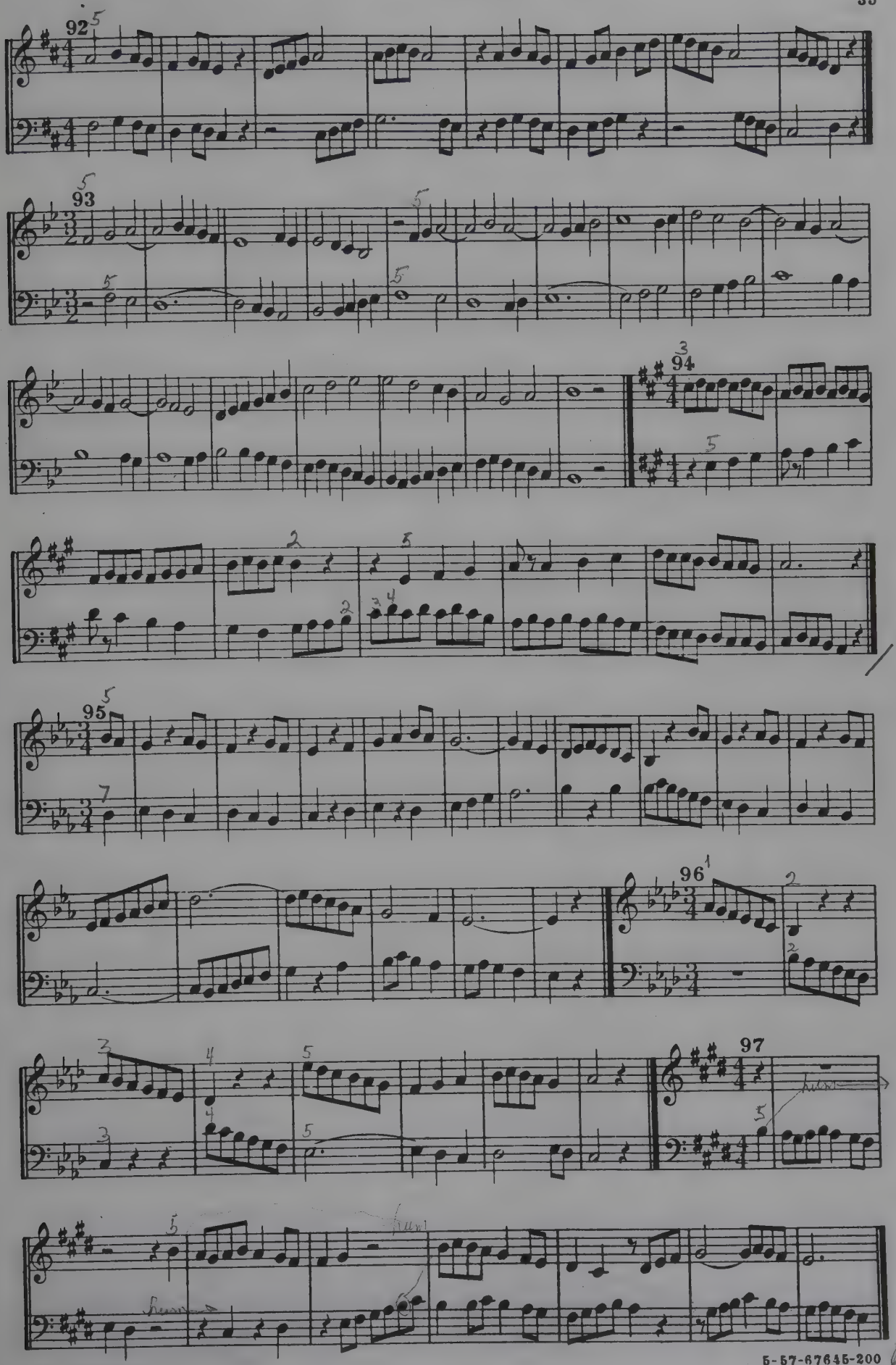

80
81
82
humigo op 1
83
84


85
86
hum go up 4th
87
sing with
88


hold note in head or
hum C
89
90
listen to pattern
91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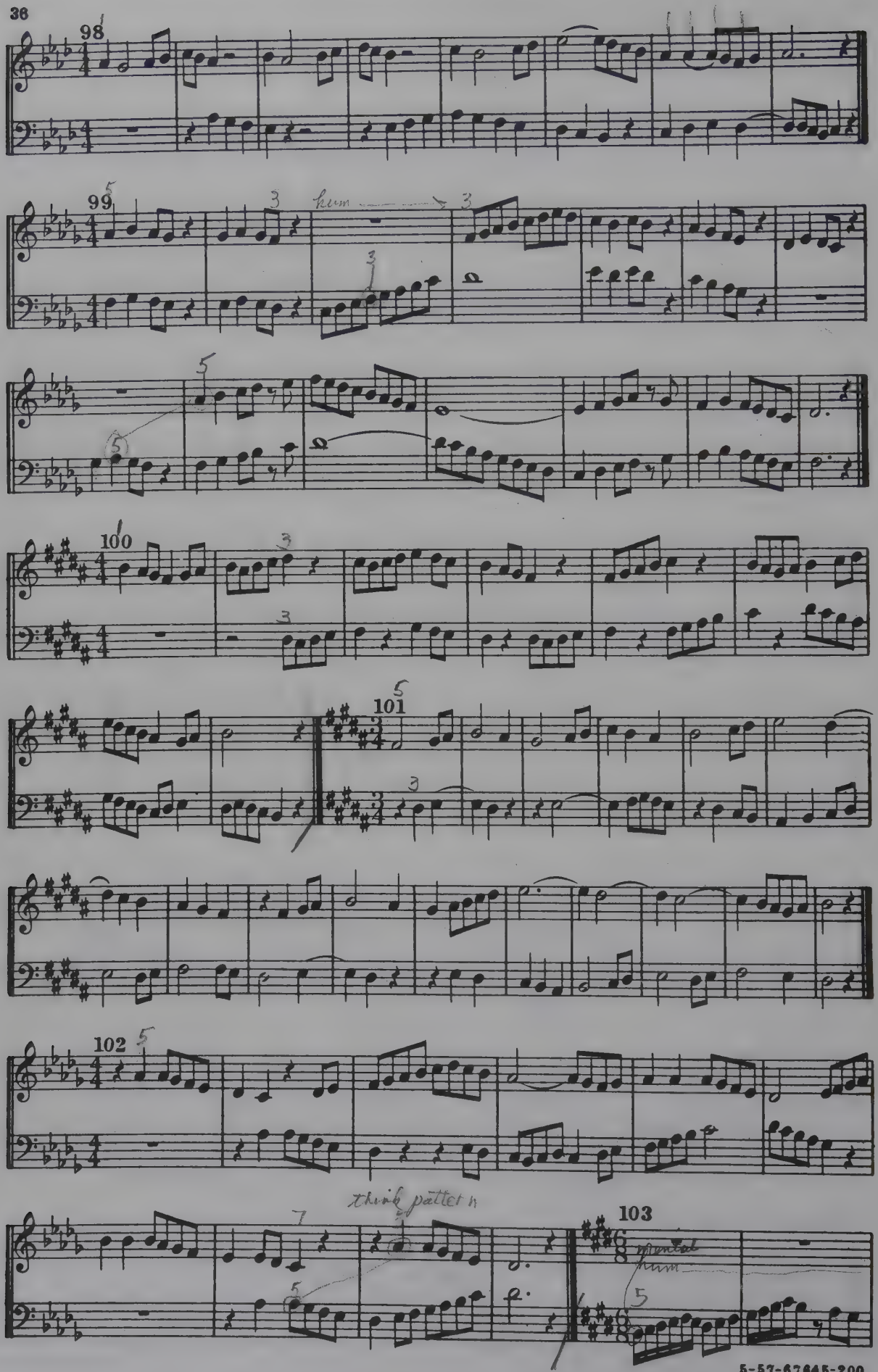
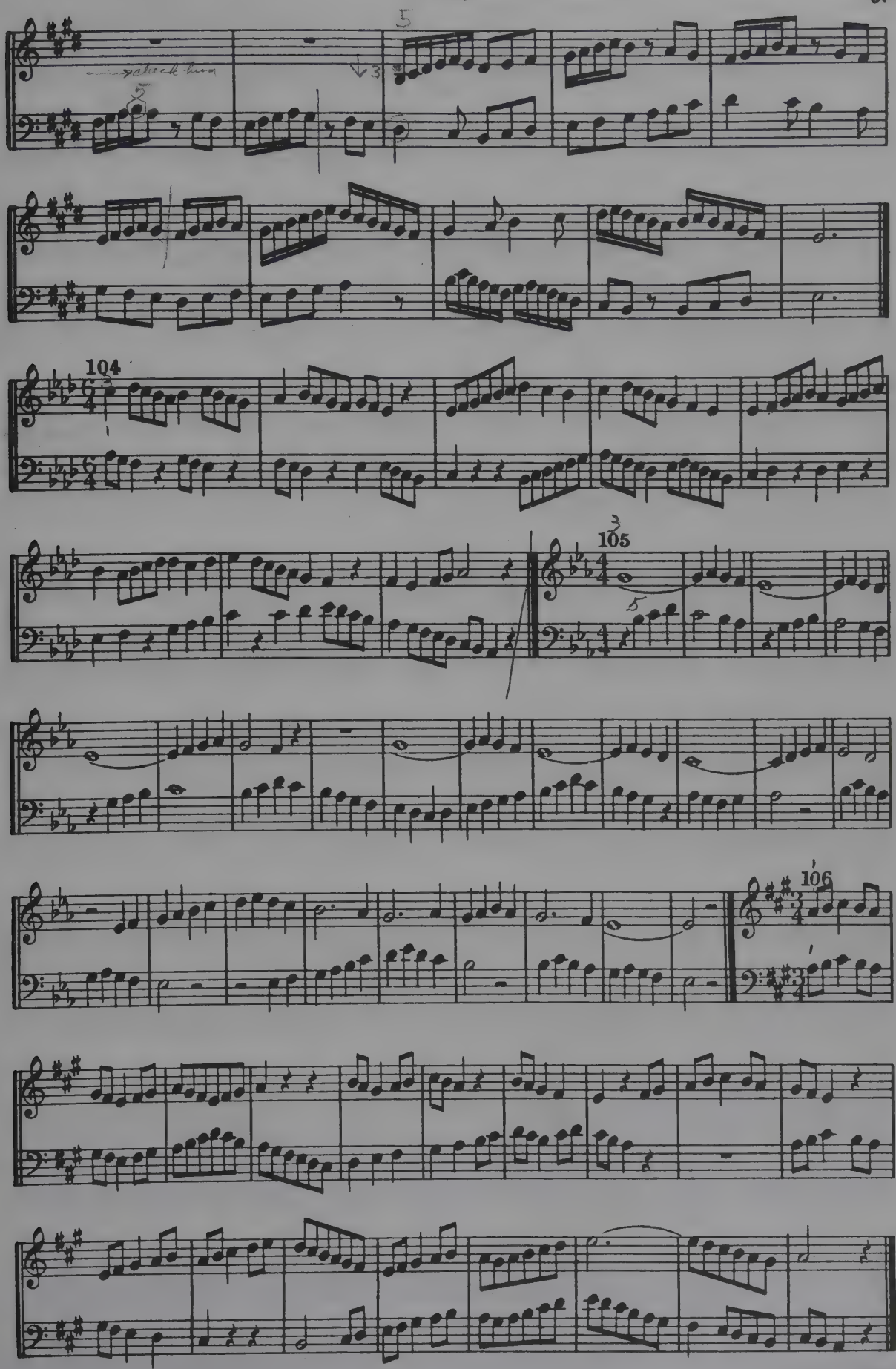
94
95
96
97


98
99
hum
100
101
102
think pattern
103
mental
hum

same pattern repeated



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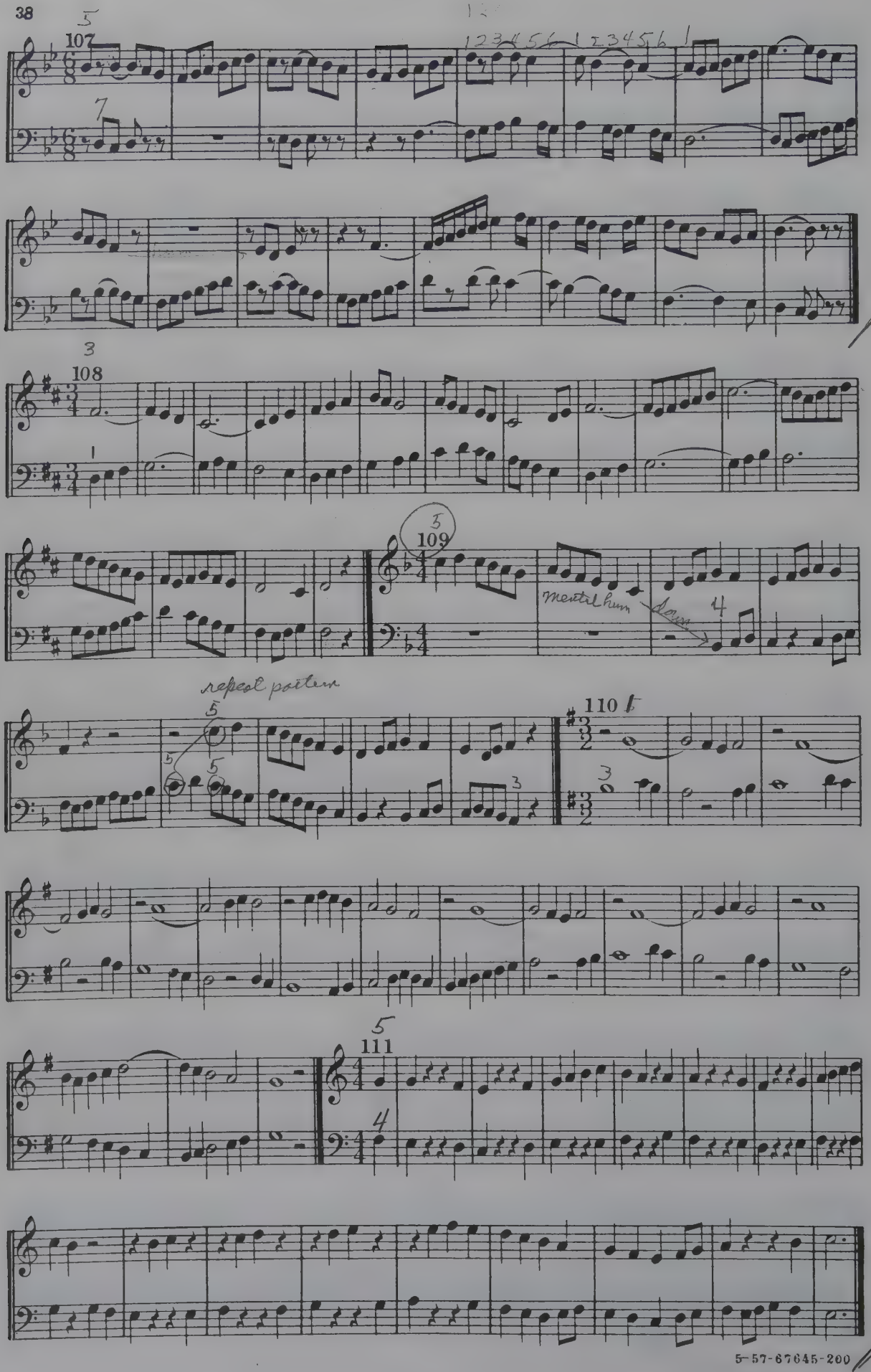
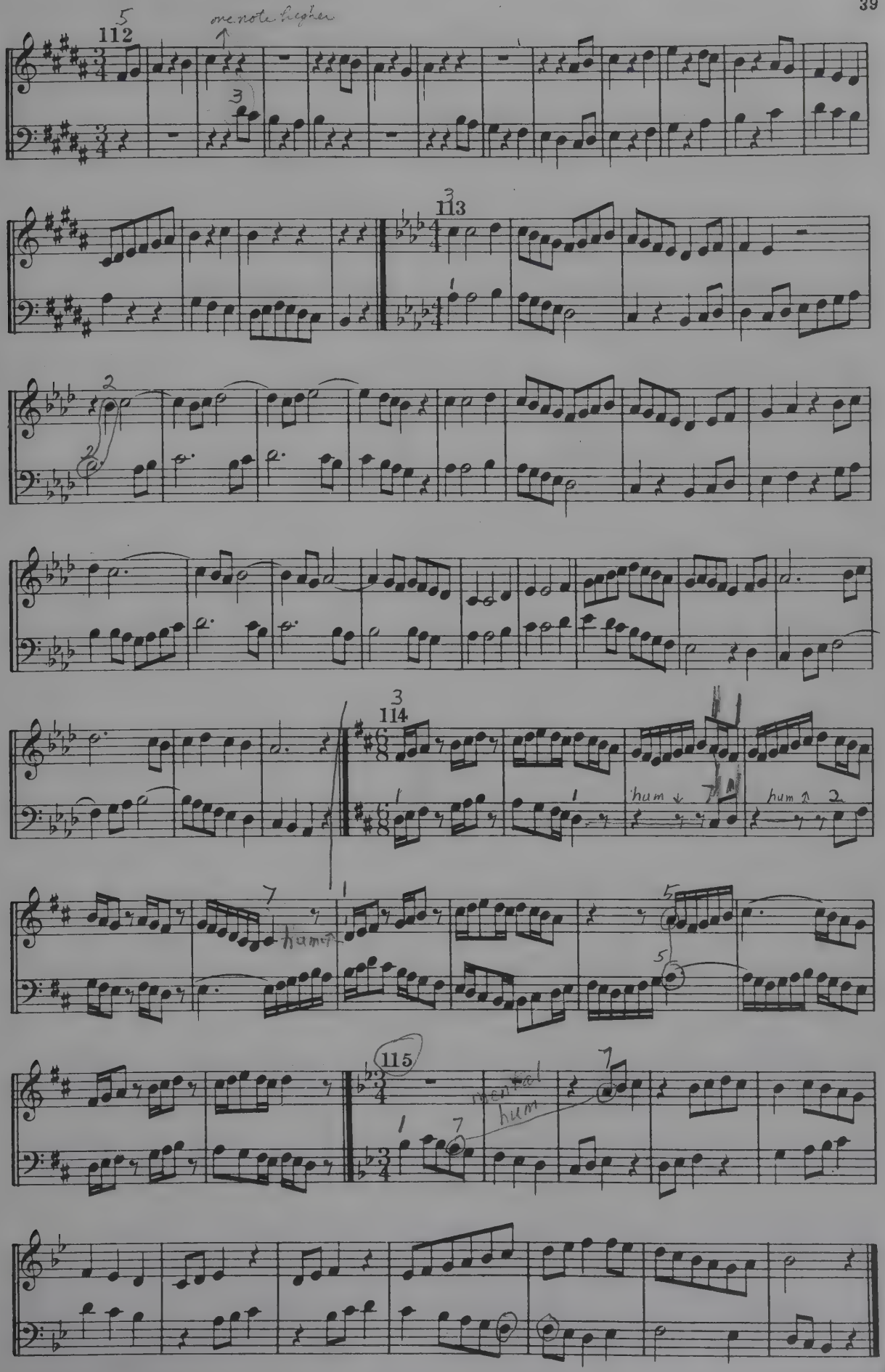
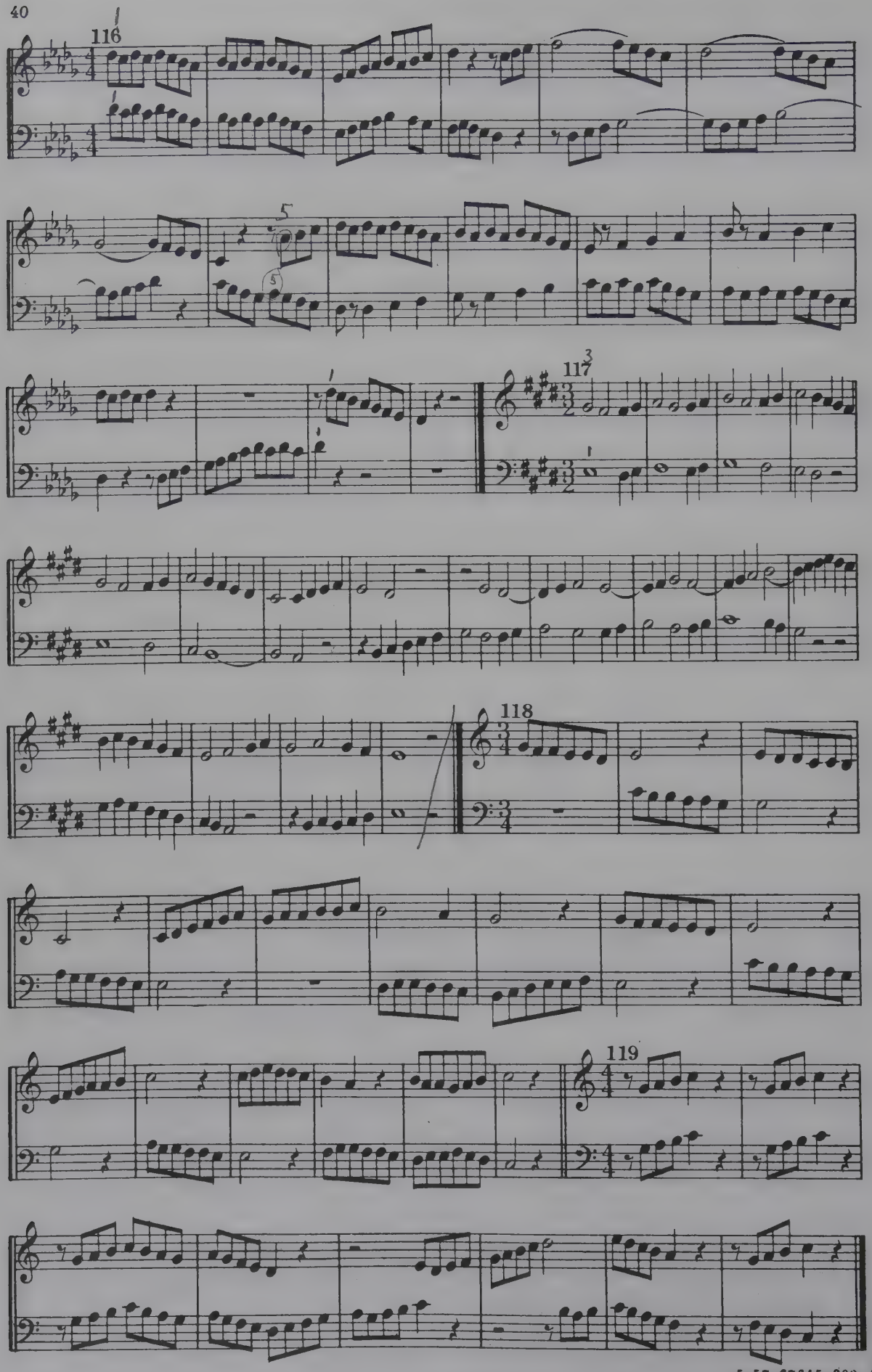

107
108
109
mental hum
down
repeat pattern
110
111


112
one note higher
113
114
hum
115
hum


116
117
118
119